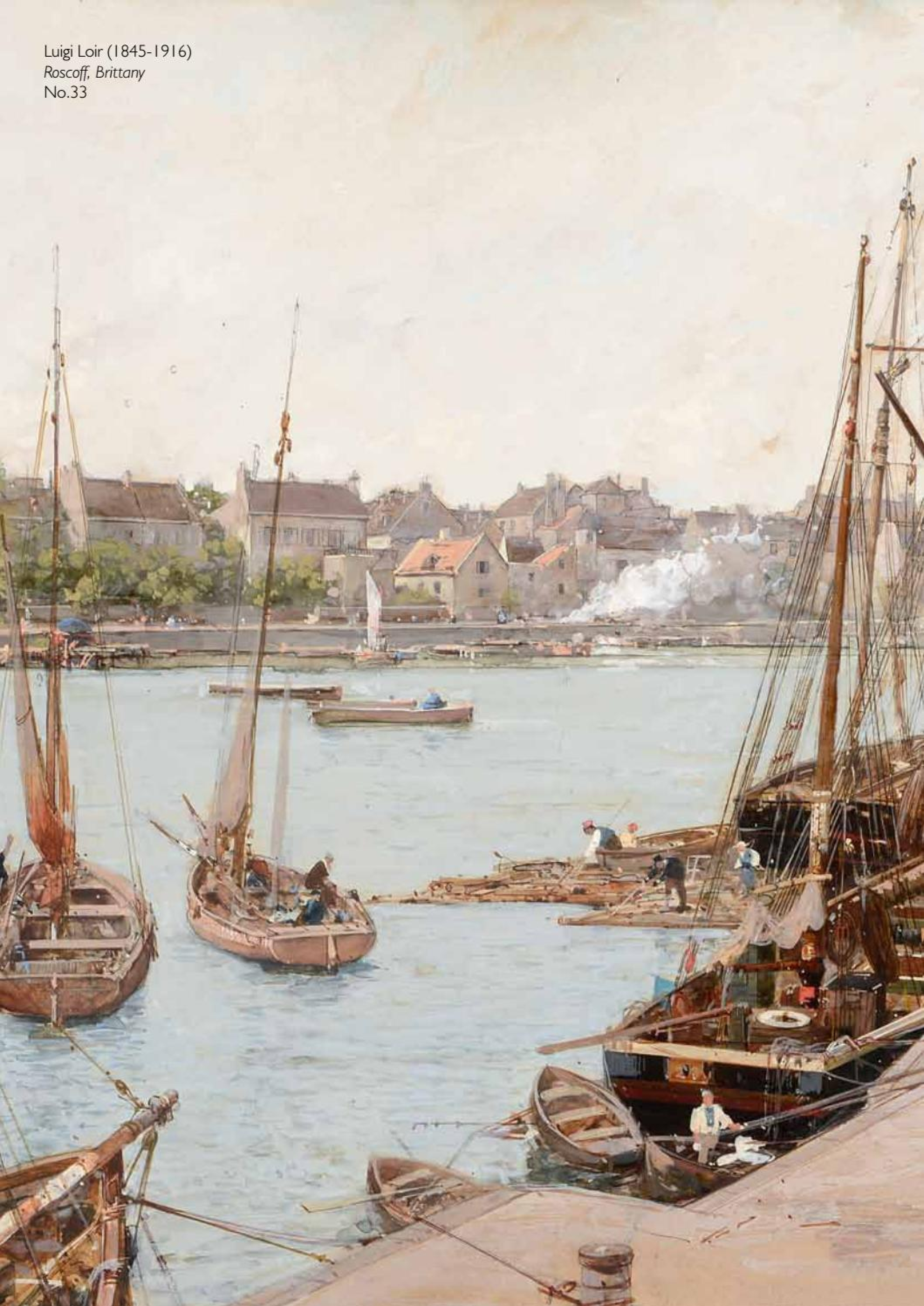
STEPHEN ONGPIN FINE ART

Cover:

Luigi Sabatelli (1772-1850)
Rinaldo and Armida on a Chariot Drawn by Dragons
No.19

Luigi Loir (1845-1916)
Roscoff, Brittany
No.33



MASTER DRAWINGS
2019

Stephen Ongpin Fine Art

ACKNOWLEDGEMENTS

I am, as always, extremely grateful to my wife Laura for all of her indispensable advice, patience and support. I am also greatly indebted to the gallery team of Megan Corcoran and Alesa Boyle for their crucial assistance in every aspect of preparing this catalogue. At Healey's printers, Alastair Frazer, Sarah Ricks and Jenny Willings have been splendid (and very patient) colleagues. Andrew Smith has photographed most of the drawings, and, with Megan, has been tireless in the vital task of colour proofing the images for the catalogue. In addition, I would like to thank the following people for their help and advice in the preparation of both this catalogue and the drawings included herein: Emre Araci, Lelia Audouy, Deborah Bates, Emily Beeny, Julian Brooks, Toby Campbell, Sophie Camu, Hugo Chapman, Glynn Clarkson, Pauline David, Cheryl and Gino Franchi, Julie Frouge, Catherine Monbeig Goguel, Joseph Goldyne, Amanda Hilliam, David Keel, Gerhard Kehlenbeck, Emma Kronman, Thomas Le Claire, Michael Mahoney, Suz Massen, Ellida Minelli, Teresa O'Toole, Jonathan den Otter, Guy Peppiatt, Sophie Richard, Jane Roberts, Marine Sangis, Yvonne Tan Bunzl, Betsy Thomas, Todd-White Photography, Sarah Vowles, Jack Wakefield and Joanna Watson.

Stephen Ongpin

Dimensions are given in millimetres and inches, with height before width.
Unless otherwise noted, paper is white or whitish.

Please note that drawings are sold mounted but not framed.

High-resolution digital images of the drawings are available on request.

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MASTER DRAWINGS
2019

PRESENTED BY

STEPHEN ONGPIN

1

PIERFRANCESCO FOSCHI

Florence 1502-1567 Florence

The Virgin and Child with the Infant Saint John the Baptist

Red chalk and red wash. A small sketch of the Virgin and Child(?) in red chalk on the verso.
134 x 108 mm. (5 1/4 x 4 1/4 in.)

PROVENANCE: Anonymous sale, London, Sotheby's, 25 April 1956, part of lot 3 ('*Baroccio. Madonna and Child,* black chalk and grey wash*; and three others*', bt. Scharf for £8); Myril and Phillip Pouncey, London; Their posthumous sale, New York, Sotheby's, 21 January 2003, lot 3; Private collection, California.

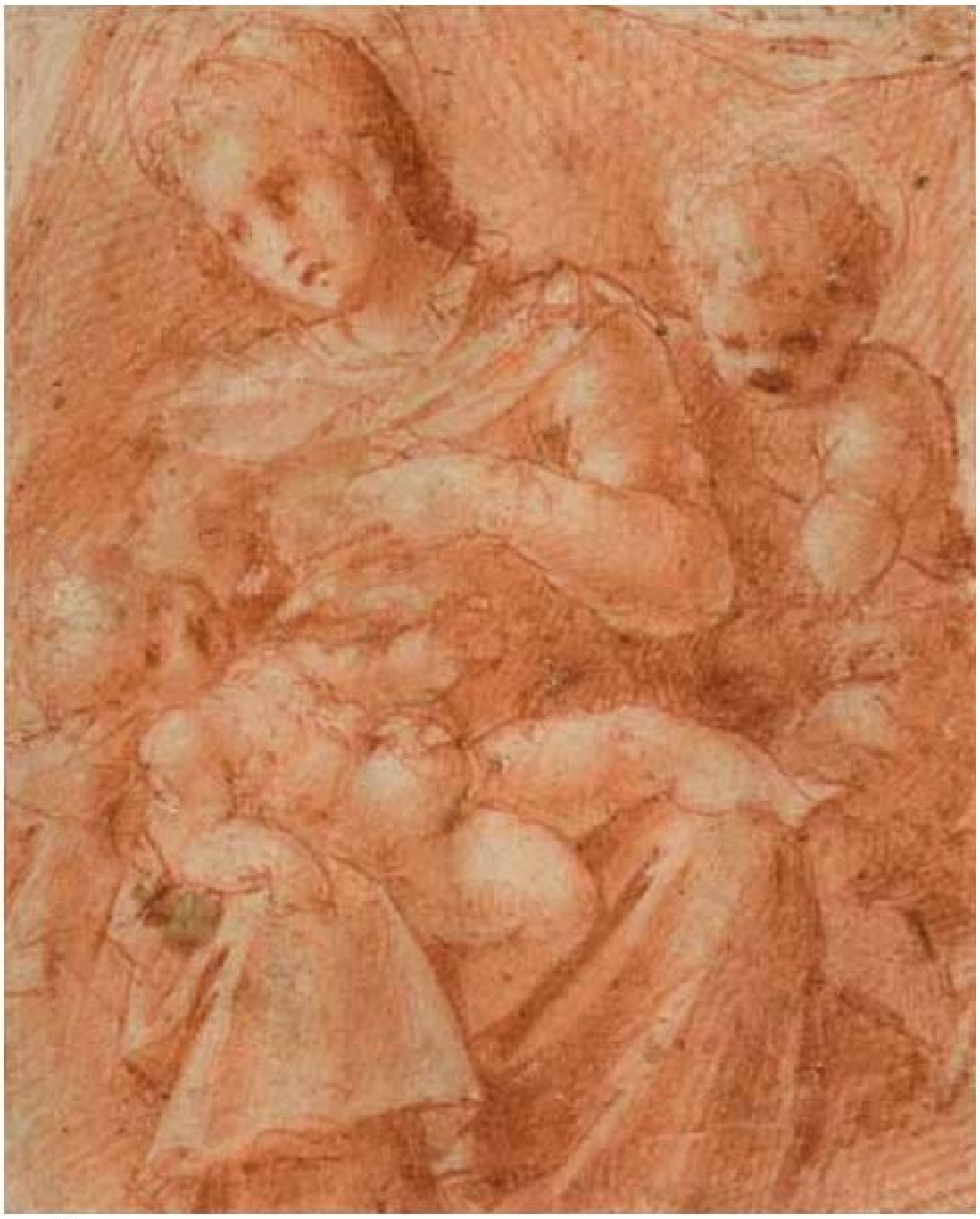
LITERATURE: Myril Pouncey, 'Five Drawings by Pierfrancesco di Jacopo di Domenico Toschi', *The Burlington Magazine*, May 1957, pp.158-159, fig.25; Florence, Palazzo Strozzi, *Il primato del disegno*, 1980, p.117, no.219 (entry by Anna Forlani Tempesti), not illustrated.

EXHIBITED: Florence, Palazzo Strozzi, *Firenze e la Toscana dei Medici nell'Europa del Cinqecento: Il primato del disegno*, 1980, p.117, no.219.

The Florentine Mannerist painter Pierfrancesco di Jacopo Foschi (formerly, and incorrectly, known as Toschi) was a pupil of Andrea del Sarto, according to the brief mentions of him in Giorgio Vasari's *Vite*, and indeed a number of copies by him of works by Sarto are known. He appears to have been working as an independent artist by around 1529, when he is recorded as sharing a studio with his father in Florence. Foschi was a younger contemporary of the painter Jacopo da Pontormo, whom he assisted on the frescoes for the loggia of the Medici villa at Careggi in 1536. He also worked on some of the temporary decorations erected in Florence to celebrate the marriage of Cosimo de' Medici to Eleanora of Toledo in 1539, and that of Francesco de' Medici to Giovanna of Austria in 1565. Foschi received commissions from important clerics and members of the Florentine nobility, and produced altarpieces for several churches in Florence, Pisa and elsewhere in Tuscany. As one modern scholar has noted, his religious paintings are characterized by a '*simplicity and directness…a didactic clarity which only increased over the course of his long career as his style became more severe, sombre and monumental.*'[1] Perhaps the artist's best known works are three altarpieces – an *Immaculate Conception with Saints Jerome, Augustine, Anselm and Bernard*, a *Resurrection of Christ* and a *Transfiguration* – painted between 1540 and 1546 for the Florentine church of Santo Spirito. Foschi may also be noted for his portraiture, of which he was among the finest exponents in Florence in the 1530s and 1540s. His portraits, which often display a particular psychological insight, reflect the influences of Pontormo, Agnolo Bronzino and Franceso Salviati. One of the founders of the Accademia del Disegno in Florence in 1563, Foschi counted among his pupils Maso da San Friano.

Drawings by Pierfrancesco Foschi are very rare. Among the handful of autograph drawings by the artist in public collections are a *Virgin and Child with Saints* in the Ashmolean Museum in Oxford[2] and a *Design for a Tabernacle with God the Father and Saints* at Christ Church in Oxford[3], as well as a *Creation of Adam* in the British Museum in London[4]. A black chalk study of two draped female figures is in the Louvre[5].

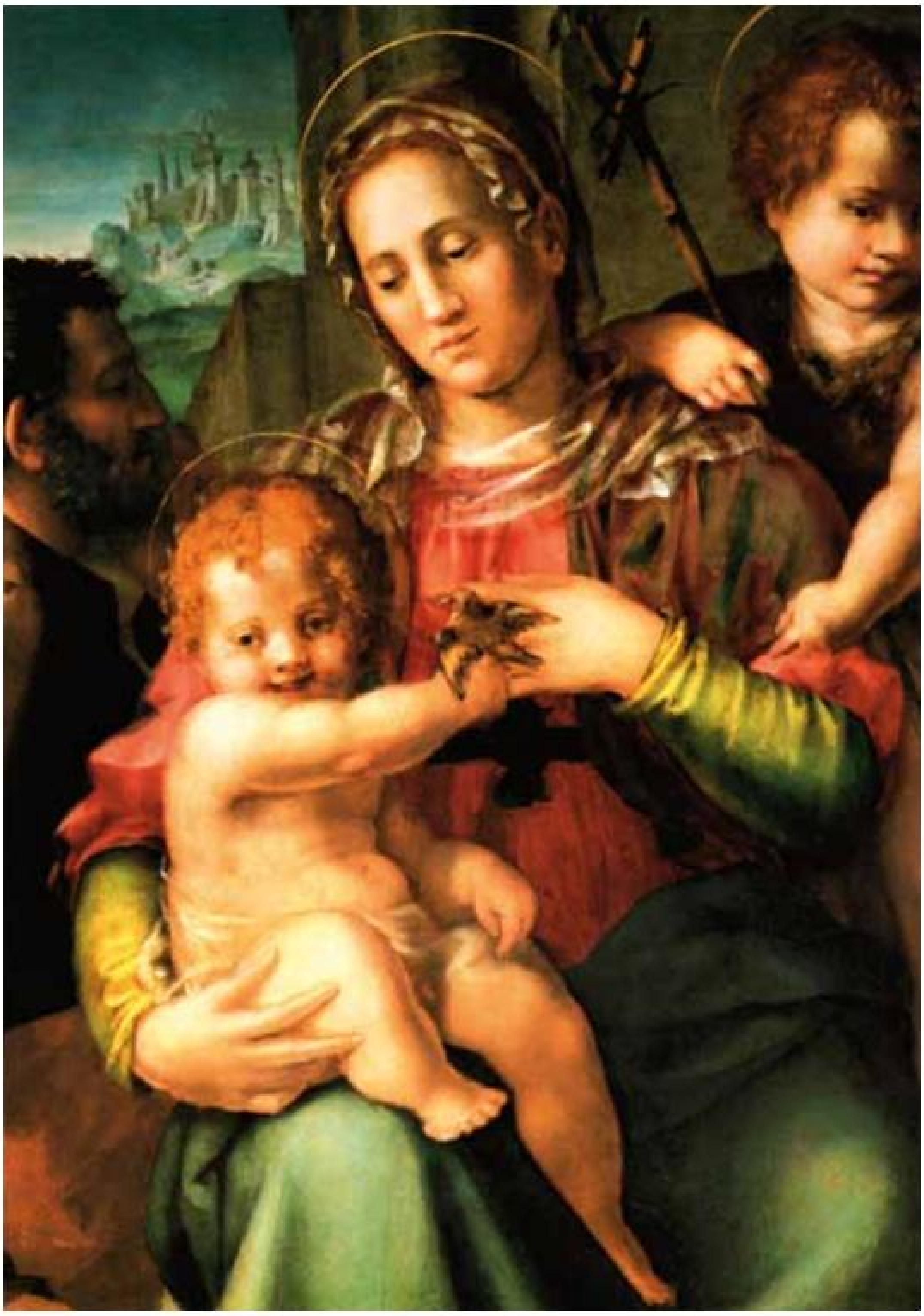
The composition of the present sheet, as noted by Anna Forlani Tempesti when it was exhibited in Florence in 1980, may be related to Foschi's painting of *The Holy Family with the Young Saint John the Baptist* (fig.1), today in the Galleria dell'Accademia in Florence[6]. Indeed, this drawing may have been an initial preparatory study for the painting, which has been dated to the early years of Foschi's career, between 1525 and 1535. As Alessandro Cecchi has noted of the painting, '*The composition, densely populated by figures ranged diagonally, reveals on the one hand its debt to the altarpieces of Andrea del*



actual size

Sarto, in the pose of St Joseph and in the typology of the Christ Child and the young St John. But it shows the unmistakeable style of Pier Francesco, who skillfully combines the sharp contours of faces and limbs with the ample masses of the bodies and draperies.'[7]

The present sheet was first published by a previous owner, Myril Pouncey, in a pioneering article on Foschi's drawings in *The Burlington Magazine* in 1957. As Pouncey noted, *'Pierfranceso di Jacopo di Domenico [F]oschi's main claim to fame is that he is often mistaken for Pontormo. Yet this minor Florentine artist of the mid-sixteenth century has a personality of his own, even if it is somewhat limited in range and development.'*[8] Going on to describe Foschi as *'a sensitive and gifted draughtsman'*[9], Pouncey assembled a small group of five drawings that she attributed to the artist. Writing of the present sheet, she added that, *'I would say that the little* Madonna and Child with the Infant St John *is the most attractive drawing of the group were it not that it belongs to me. The abandon with which the Child reclines on the Virgin's lap contrasts delightfully with her somewhat tense mood as she prepares to suckle Him. Here, more than in the other drawings, we are reminded of Pontormo, by whom [F]oschi seems to be influenced in his vivacious handling of the red chalk and in the firm modelling of such passages as the Madonna's left arm with its reflected lights. But only [F]oschi could have realized her peculiar egg-shaped head which we encounter again and again in paintings and drawings alike. In the general development of Florentine style in the field of drawings this little study takes its place in the succession that leads from Pontormo down through Maso di San Friano and on to Giovanni Balducci at the end of the century.'*[10]



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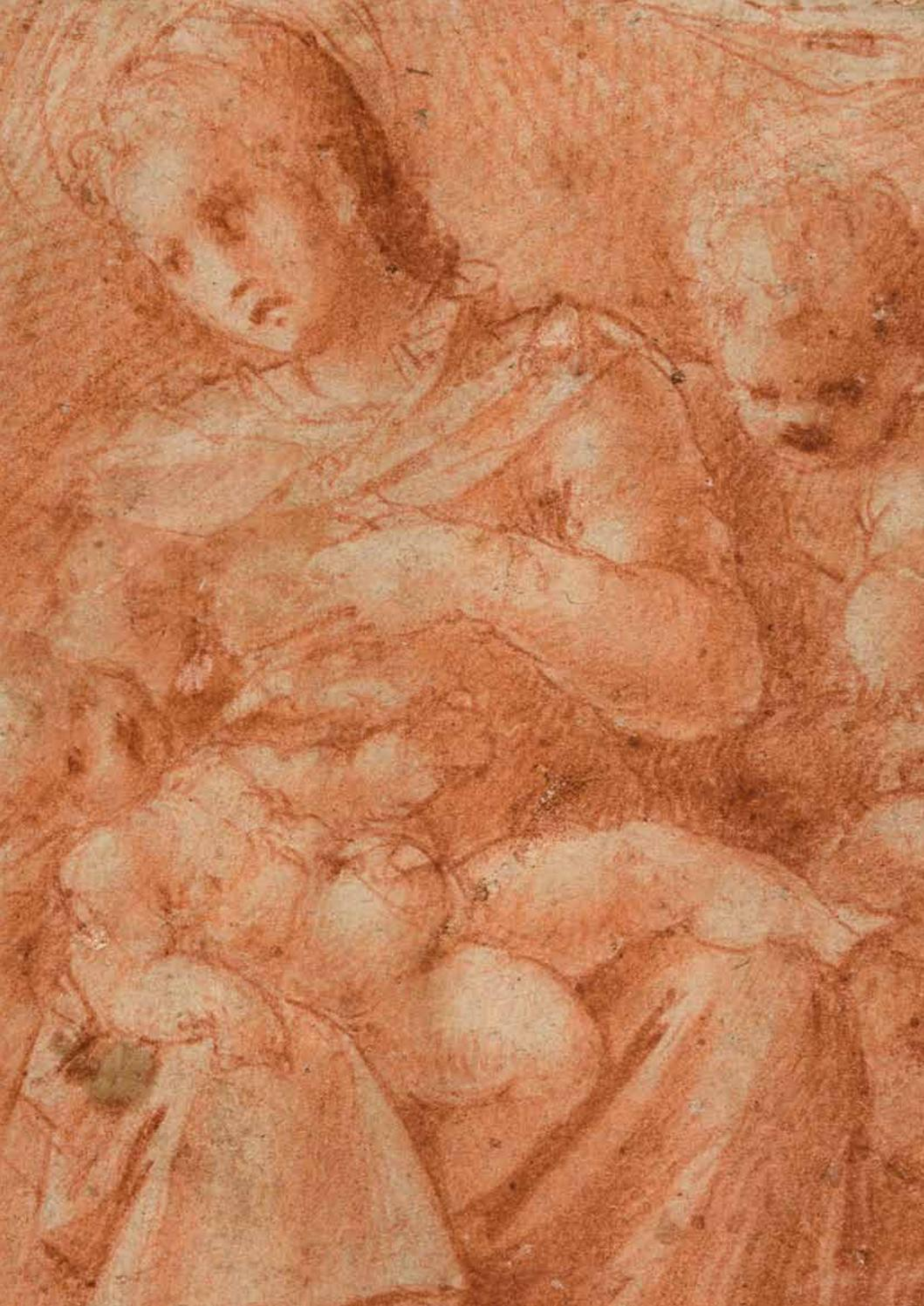


2

SANTI DI TITO
Sansepolcro 1536-1603 Florence

A Standing Male Nude

Red chalk.
365 x 242 mm. (14 3/8 x 9 1/2 in.)

Watermark: Two crossed arrows with a star above (similar to Briquet 6291; Rome 1561-1562, and Briquet 6292; Florence 1509-1510).

PROVENANCE: Anonymous sale, Milan, Sotheby's, 22 June 2004, lot 6 (as Attributed to Santi di Tito); Jean-Luc Baroni Ltd., London, in 2005; Private collection, London.

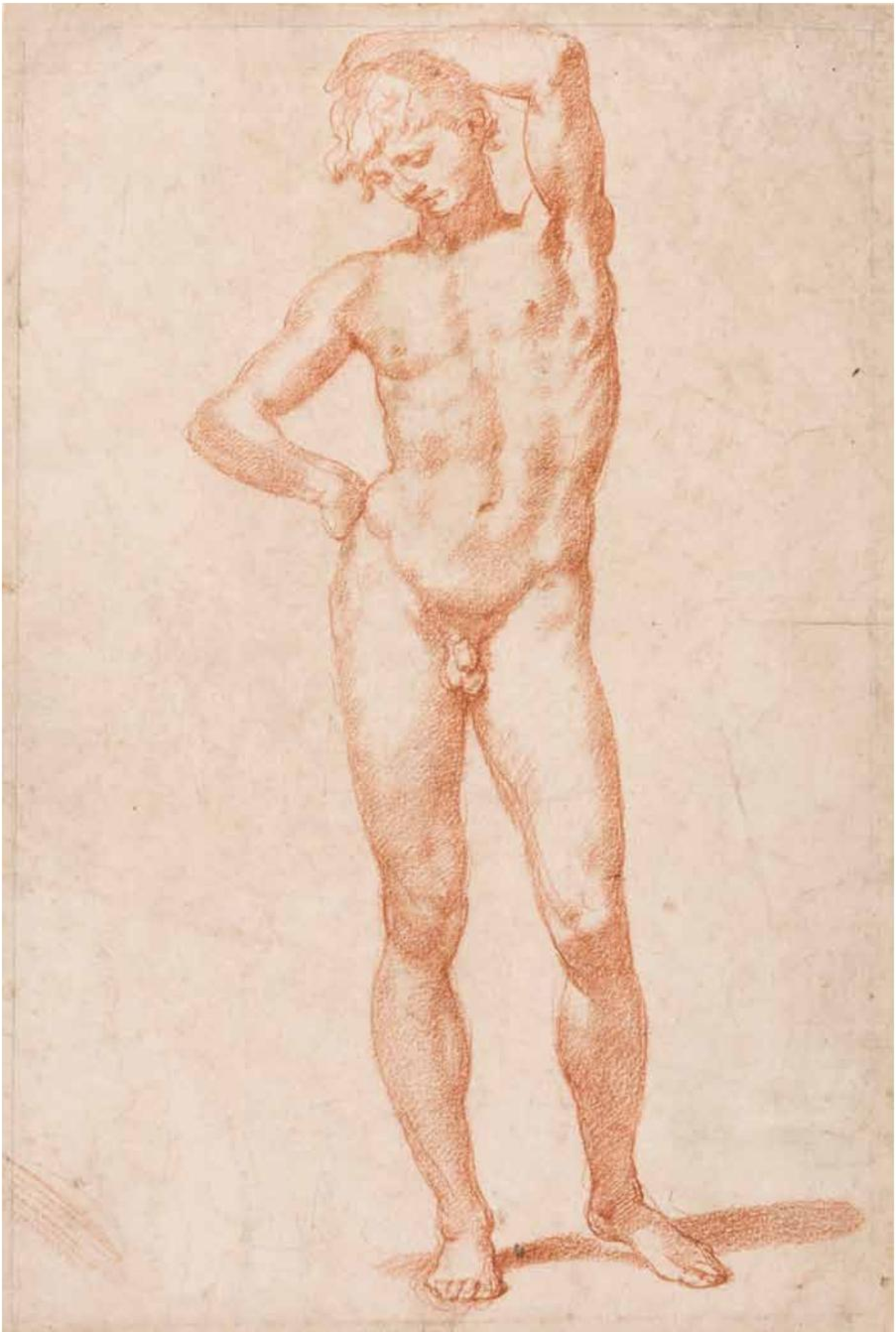
EXHIBITED: New York, Jean-Luc Baroni Ltd. at Adam Williams Fine Art Ltd., and London, Jean-Luc Baroni Ltd., *Master Drawings and Oil Sketches*, 2005, no.4.

One of the leading artists of the Counter Reformation in Florence, Santi di Tito played an important role in the transition from Mannerism to the Baroque in the city. According to the Florentine biographer Filippo Baldinucci, the young Santi left his native town of Sansepolcro to study in Florence with Agnolo Bronzino and Baccio Bandinelli. Apart from six early years in Rome, between 1558 and 1564, he was to spend most of his career in Florence, where he painted numerous altarpieces for local churches that, in their emphasis on clarity of form and narrative content, served to challenge the excesses of the earlier generation of Mannerist painters.

Among his early works are three paintings for the Studiolo of Francesco I de' Medici in the Palazzo Vecchio, painted between 1570 and 1572, which look somewhat out of place next to the more Mannerist works of the artist's contemporaries in the same small room. Among several works painted for Florentine churches may be noted two altarpieces in Santa Croce, a *Resurrection of Christ* and a *Supper at Emmaus*, both completed around 1574, as well as five lunette frescoes for the Chiostro Grande of Santa Maria Novella, painted between 1572 and 1582, and a *Vision of Saint Thomas Aquinas* for San Marco, executed in 1593. Santi also provided altarpieces for churches elsewhere in Tuscany, notably for the Duomo in his native Sansepolcro in c.1577, as well as another for Santo Stefano dei Cappuccini in nearby Arezzo, painted in 1601.

Santi di Tito was a committed and very active member of the Florentine Accademia del Disegno throughout his career, and up until his death in 1603. His success as a painter led to the establishment of a flourishing studio, where he held informal life-drawing classes which were popular among younger Florentine artists. Indeed, his influence among his many students (including Andrea Boscoli, Agostino Ciampelli, Ludovico Cigoli, Gregorio Pagani and Cosimo Gamberucci), ensured that his Reformist style dominated the work of the succeeding generation of painters in Florence.

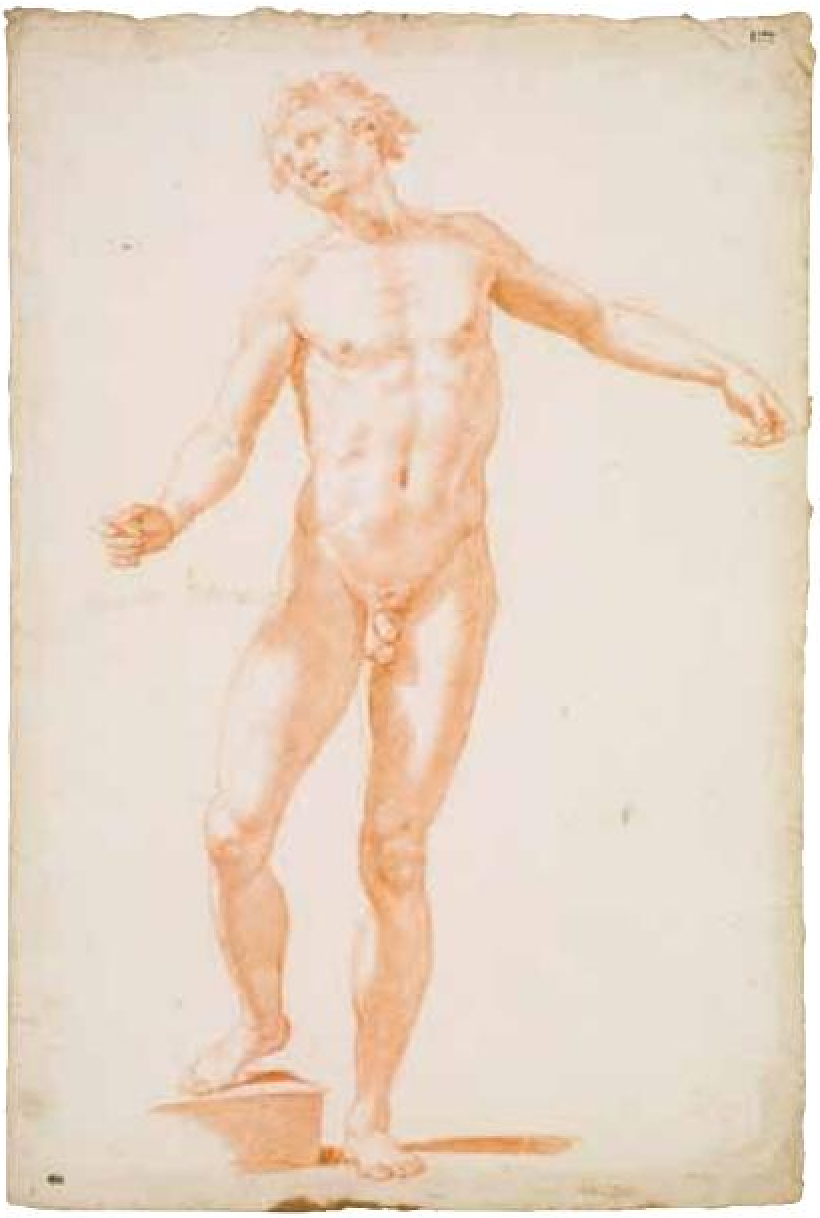
A talented and prolific draughtsman, Santi di Tito was, according to his biographer Baldinucci, '*tanto innamorato di questa bella facoltà di disegno*', and worked in a variety of media, techniques and styles. Baldinucci goes on to note that the artist spent all his spare time making drawings – including, as he writes, studies of his wife, his children, the maidservant, the cat and even the footstools – and indeed a recently discovered inventory of the contents of Santi's house and studio, taken just after his death in 1603, lists more than seven hundred drawings. A significant number of Santi's drawings were purchased by Baldinucci from the artist's grandson and are now in the collection of the Uffizi in Florence, which today houses the largest number of drawings by the artist, amounting to some 250 sheets. Other significant groups of drawings by Santi di Tito are in the Louvre in Paris and the Istituto Nazionale per la Grafica in Rome.



This *studi dal vero* of a male nude may be classed among those drawings, numbering almost two hundred sheets, described in the 1603 studio inventory as figure studies drawn from life ('*Centonovantasei disegni al naturale in mezzi fogli di mano di Santi Titi*'[1]) and intended as academic exercises. As Julian Brooks has noted, '*The real engine-room of life drawing in Florence seems to have been the studio of Santi di Tito… Santi and his pupils re-asserted the earlier Renaissance practice of making studies for each of the figures in a painting, and furthermore regularly drew from life as an exercise…Yet the sessions of life drawing in Santi's studio were fairly informal. It is recorded that Cigoli, while he was working with the architect Bernardo Buontalenti, went to Santi's studio 'every day to draw from life, benefitting in the rendering of poses*"[2].

In his account of the artist's career, Baldinucci reserved particular praise for Santi di Tito's life drawings, of which he owned several, noting that '*there come…from his hand an infinite number of drawings of particularly natural nudes…[which] are so marvellously proportioned, they are set on the page thus by design, so that the head can be placed at the summit of the page, with no waste or need for extra paper, just sufficient…to draw a very fine line.*'[3] Santi's drawings of male nudes are characterized by firm contours and a delicate play of light and shadow across the forms of the body.

While most of the artist's studies of male nudes were drawn in black chalk, a number of fine examples in red chalk are known, with which the present sheet may be stylistically compared. These include a *Standing Male Nude* and a *Study of a Nude Young Boy*, both in the Uffizi[4], as well as three red chalk drawings of male nudes (fig.1) in the Louvre[5], which would appear to be studies of the same curly-haired model depicted on the present sheet. All of these drawings can be dated to the artist's early maturity, in the decade of the 1570s.



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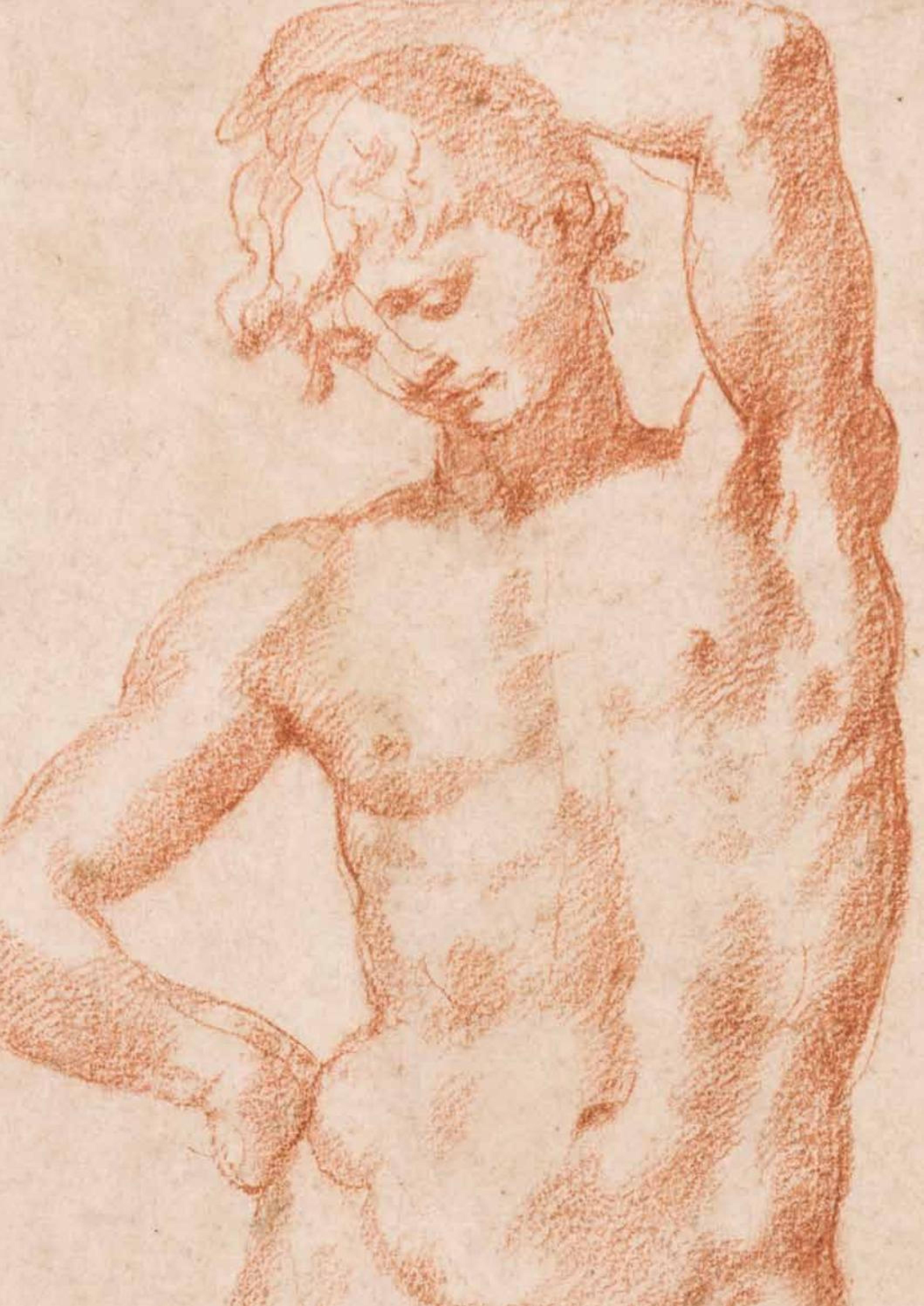


3

ANDREA BOSCOLI

Florence c.1560/64-1608 Florence

Two Studies of a Flayed Male Nude, after Pietro Francavilla

Pen and brown ink and brown wash, over an underdrawing in black and red chalk. Inscribed *Michael angelo Buonaroti.* in brown ink at the lower right. Made up at the top and bottom edges and laid down on an old mount. Inscribed *No.2* and *Bandinelli* in pencil on the backing sheet. A fragment of text from a French auction or exhibition catalogue ('*73. Deux hommes nues, debout.*') pasted onto the backing sheet. 406 x 236 mm. (16 x 9 1/4 in.) [sheet]

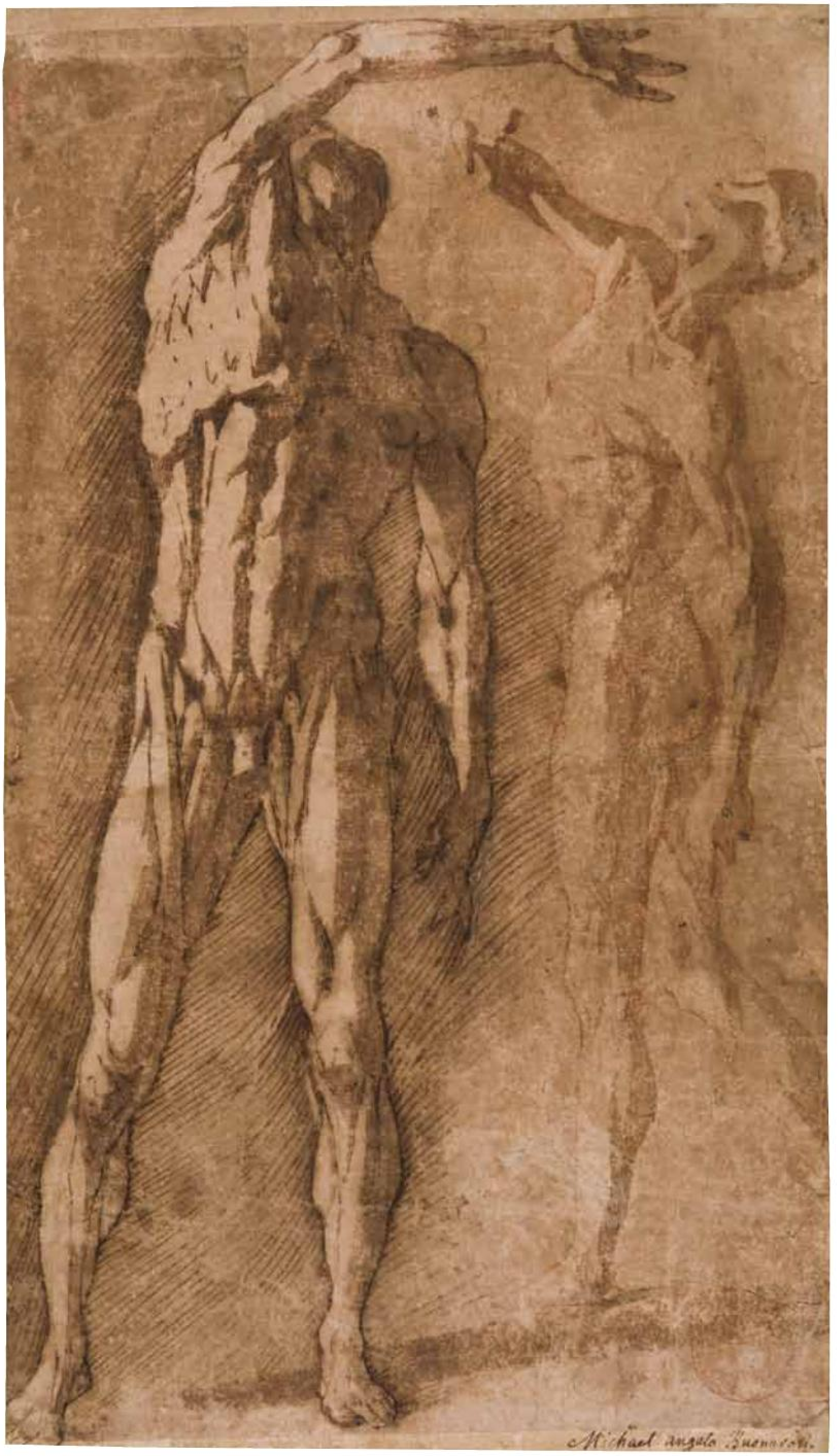
PROVENANCE: Comte Jean-Joseph-Marie-Anatole Marquet de Vasselot, Paris (Lugt 2499); His sale, Paris, Hôtel Drouot, 28-29 May 1891, lot 67 (as Michelangelo, '*Deux Écorchés. Étude à la plume.*'); An unidentified collector's mark in the form of a coat of arms indistinctly stamped in red at the lower right; Anonymous sale, New York, Christie's, 23 January 2002, lot 23; Private collection.

LITERATURE: Julian Brooks, *The Drawings of Andrea Boscoli (c.1560-1608)*, unpublished Ph.D dissertation, University of Oxford, 1999, Vol.I, p.166, p.353 (not illustrated); London, Stephen Ongpin Fine Art, *Renaissance to Futurism: A Selection of Italian Drawings 1500-1920*, exhibition catalogue, 2015, unpaginated, under no.15.

Andrea Boscoli was trained in the Florentine studio of Santi di Tito and between 1582 and 1600 worked mainly in Florence, where he was admitted into the Accademia del Disegno in 1584. Among his earliest works is a now-lost fresco for the cloister of Santa Maria Novella and a *Martyrdom of Saint Bartholomew*, painted in 1587 for the Florentine church of San Pier Maggiore. Boscoli was also involved in the decorations for the *apparati* celebrating the marriage of the Grand Duke Ferdinando I de' Medici to Christina of Lorraine in 1589. Between 1592 and 1594 he worked in Pisa, completing a fresco cycle for the Villa di Corliano at San Giuliano Terme and an altarpiece of *The Annunciation* for the Chiesa del Carmine. In the later 1590s Boscoli produced altarpieces for churches in Florence and Rimini, and between 1600 and 1605 worked mainly in the Marches, painting frescoes and altarpieces in Fano, Fabriano, Macerata, Fermo and elsewhere. The last years of his career were spent between Florence and Rome.

Few paintings by Boscoli survive today, and it is as a draughtsman that he is best known. His drawings were highly praised by the Florentine biographer Filippo Baldinucci – who noted that '*he drew so well... without lacking a boldness and an extraordinarily skillful touch*'[1] – and were avidly collected. Some six hundred drawings by the artist are known, with significant groups in the Uffizi in Florence, the Istituto Nazionale per la Grafica in Rome and the Louvre. A large number of these drawings, amounting to almost a third of the total, are copies after the work of other artists; indeed, more drawings of this type by him survive than by any other draughtsman of the period. Boscoli made numerous drawn copies after paintings and frescoes by earlier artists of the 15th and 16th centuries, as well as the work of such contemporary Florentine painters as Santi di Tito, Jacopo da Pontormo, Ludovico Cigoli, Domenico Passignano and Bernardino Poccetti. Drawn in his own distinctive style, Boscoli's copies are often quite free in their interpretation of the original figure or composition.

The study of human anatomy was an essential aspect of a 16th century Florentine artist's academic training, and was accomplished mainly by the study of posed nude models in life drawing classes, as well as the occasional dissection of a cadaver for the purposes of studying the bones and musculature of the body. As one scholar has noted, however, '*Novel study aids produced in the circle of the Accademia del Disegno further enabled artists to acquire knowledge of the human body through the process of drawing.* Scorticati, *figures stripped of skin, were modeled of inexpensive material (gesso, clay, or wax), with their exposed muscles alternatively flexed or relaxed depending on the positions in which they were posed. The figurines were crafted as objects of drawing exercises, some of which were apparently conducted at the*

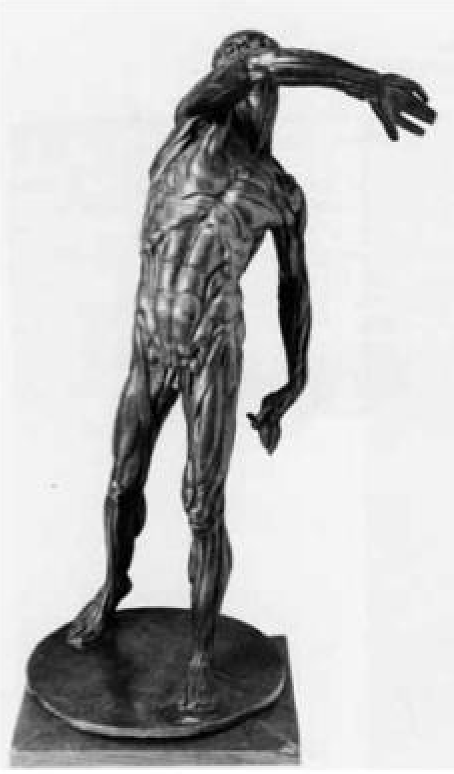

Michael angelo Buonarroti.

academy.'[2] Similarly, as another scholar has commented, '*The infrequent availability of cadavers for study necessitated the creation of models of the flayed human form. These* scorticati, *usually composed of clay or wax, were fabricated for the academy's drawing classes. The most famous and influential* scorticati *were those produced by the academician and sculptor Pietro Francavilla, a pupil of Giambologna, and by [Ludovico] Cigoli…Because of their quality and utility, Francavilla's and Cigoli's were widely duplicated and eventually cast in bronze.*'[3]

This study of a flayed male figure by Boscoli is a copy of a *scorticato* statuette by the Franco-Flemish sculptor Pietro Francavilla (1548-1615), a pupil and assistant of Giambologna in Florence. The only extant cast of this écorché sculpture (fig.1) is today in the Jagiellonian University Museum in Cracow in Poland, where it has been recorded since the late 18th century[4]. Francavilla was known to have a particular interest in anatomy, and published a treatise on the subject, entitled *Il Microcosmo*, accompanied by his own illustrations. As Anthea Brook has noted of Francavilla's bronze in Cracow, '*in this statuette the mannerist delight in the intricacies of* contrapposto *is taken to unusual lengths. The static poses of earlier anatomical illustrations of the 15th and 16th centuries were developed by the time of Vesalius's* Treatise *(1543) into a more mannerist style, in which the bend of the heads and the gestures of the hands are expressive and pathetic. It would indeed be difficult to find a more instructive example of mannerist sculpture than the present statuette.*'[5] Baldinucci wrote of Francavilla that he produced a number of ecorché statuettes in terracotta that were cast several times and were avidly studied by many artists[6].

Boscoli produced three other large drawings after Francavilla's *scorticato* statuette, from different angles. Two drawings in the Uffizi, both on blue paper, show the same figure from the right side and from the front (fig.2), and strongly lit from the left[7]. Monique Kornell has noted of the Uffizi drawings that '*the evocative use of lighting, characteristic of the style of the Florentine draughtsman, matches the dramatic nature of the pose...The figure arches its back with its right arm flung across its body.*'[8] Another drawing by Boscoli, also on blue paper and showing the same statuette from behind, is in an American private collection[9].

In his thesis on Boscoli's drawings, Julian Brooks commented on the artist's '*characteristically strong chiaroscuro*' in his ecorché drawings, and adds that they '*seem more concerned with the general effect created by the dramatic pose and taut musculature than the intricate detail* per se.'[10] The Boscoli scholar Nadia Bastogi, who notes '*the heroic dynamism of these anatomical studies*', has dated these drawings to the final years of the 16th century[11]. Although Anna Forlani Tempesti agreed with this dating[12], Brooks has suggested a slightly earlier date of c.1590-1595 for these ecorché studies, while Kornell has dated the Uffizi drawings to the late 1570s or early 1580s[13].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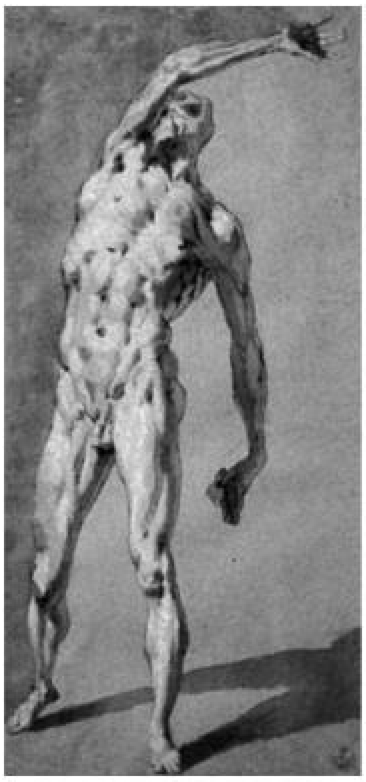
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4

JACOPO NEGRETTI, called PALMA GIOVANE

Venice c.1548-1628 Venice

Soldiers Attacking the Defenders of a Walled City

Pen and brown ink and brown wash, over an underdrawing in black chalk. A made-up strip at the top edge.
375 x 270 mm. (14 ¾ x 10 ⅝ in.)

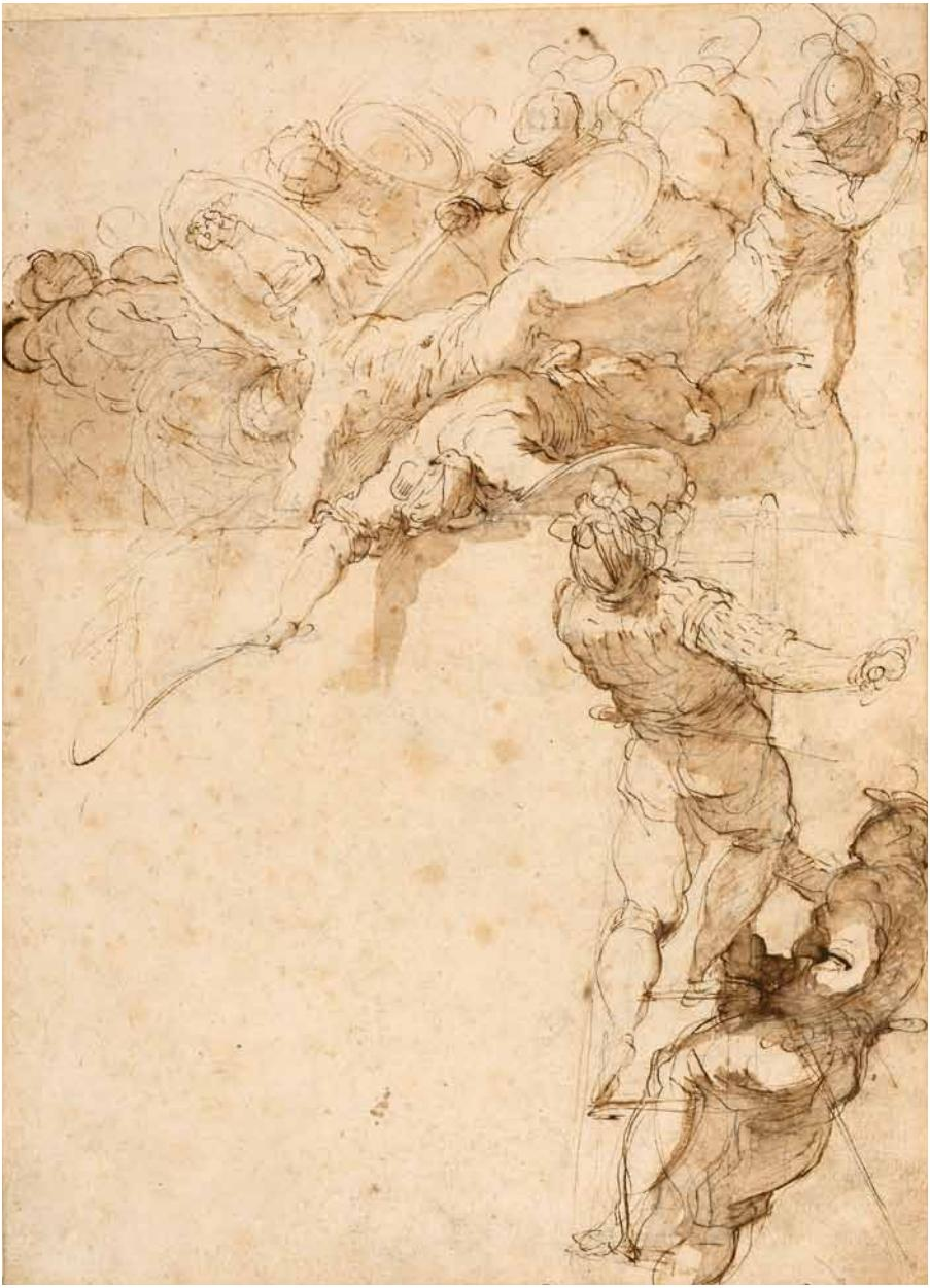
PROVENANCE: Jacques Bacri, Paris; Thence by descent until 2017.

Known as Palma Giovane to distinguish him from his great-uncle, the painter Palma Vecchio, Jacopo Negretti studied in Pesaro and Urbino, where he gained the financial support of Guidobaldo II della Rovere, Duke of Urbino. The Duke sent him to complete his studies in Rome, where he spent several years, making copies after the frescoes of Michelangelo and Polidoro da Caravaggio. On his return to Venice in 1573 he may have worked in the studio of Titian, completing a *Pietà* left unfinished at the master's death in 1576. To the influence of Titian was added that of Tintoretto and Veronese, which Palma combined with his experiences of Roman Mannerism to create what was to be his own distinctive, painterly style. His first important commission came in 1578, when he provided three paintings for the ceiling of the Sala di Maggior Consiglio in the Palazzo Ducale in Venice. Although Tintoretto was some thirty years older than Palma, the two worked side by side on a number of decorative projects in Venice, notably in the Palazzo Ducale, and they seem to have had a fairly close relationship. Indeed, it is thought that the younger artist may have spent some time in Tintoretto's studio, though probably – given his already successful independent career – not in any formal capacity as a pupil or assistant.

A prolific painter and draughtsman, Palma Giovane enjoyed a long career and received a large number of important commissions in Venice. As well as providing altarpieces and ceiling paintings for numerous Venetian churches, Palma painted a cycle of pictures for the Ospedaletto dei Crociferi between 1583 and 1592 – a rare example in Venice of an entire cycle of paintings entrusted to one artist alone – and continued to contribute to the extensive redecoration of the various rooms of the Palazzo Ducale. He was also a talented portrait painter, although only a handful of examples are known today. By the very end of the 16th century, and following the deaths of Veronese and Tintoretto, Palma Giovane was firmly established as the leading painter in Venice, receiving commissions from patrons throughout Italy and beyond, such as the Emperor Rudolf II in Prague. He ran a large and busy workshop, and more than six hundred paintings attributable to him or his studio are known.

Palma Giovane was an inveterate draughtsman, and indeed more drawings by him survive than by any other Venetian artist of the Cinquecento. As the 17th century biographer Carlo Ridolfi wrote of Palma, '*the drawings which he made in various techniques from the Old and the New Testament and from which he drew inspiration for his compositions were innumerable, and he turned out also many drawings just by caprice. Hardly had the table cloth been removed after his meals when he asked for the pencil, all the time formulating some idea, and many of such drawings still exist.*'[1] The majority of Palma's spirited drawings are in pen and ink wash; a medium which he tended to utilize for compositional studies and groups of figures, while individual figure studies were often drawn in black chalk on blue paper.

Palma seems to have drawn as much for pleasure as to prepare his paintings, and many of his drawings cannot be related to known works. As has been noted of the artist, '*Drawing was for him the most important outlet of his artistic personality...what strikes us most is the luxuriant, almost purposeless character of the drawings. Though occasionally referring to compositions also existing in paintings, they are entirely without roots – output of a permanent and unconcentrated creative urge, fulfilling more an uncontrollable drive rather than a need of the artist – mere finger-exercises to loosen the hand.*'[2] The influence of Veronese and Tintoretto is evident in much of Palma's draughtsmanship. As Andrew Robison has recently written, '*Palma effortlessly filled sheet after sheet with pen drawings showing constantly varied*

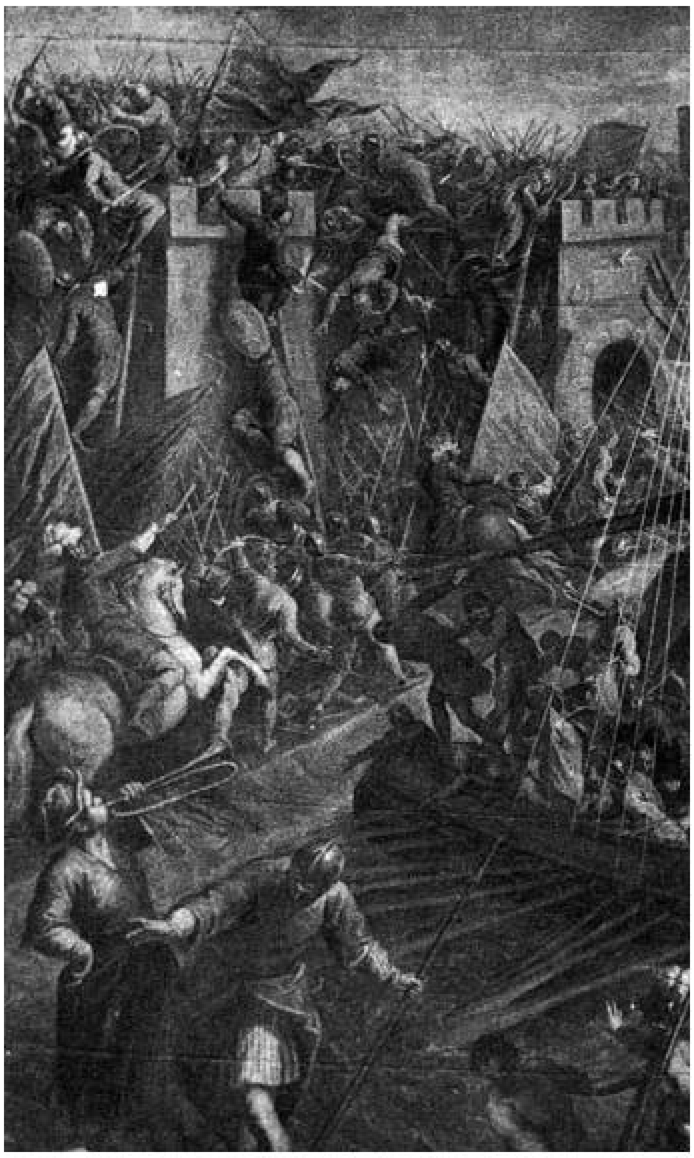


presentations of primarily religious subjects...Palma's pen drawings are reminiscent of those by Paolo Veronese. Both artists filled sheets with series of rapid studies, their hands barely keeping up with their thoughts, including different subjects on the same sheet in a sprightly pen...Appropriately for that speed, they both usually drew "alla prima", directly with their pen on the paper, not bothering to begin with chalk or stylus underdrawing...Palma's many drawings produced visual resources he could use or revisit for years to feed the prodigious output of paintings from his hand, and from his studio.'[3]

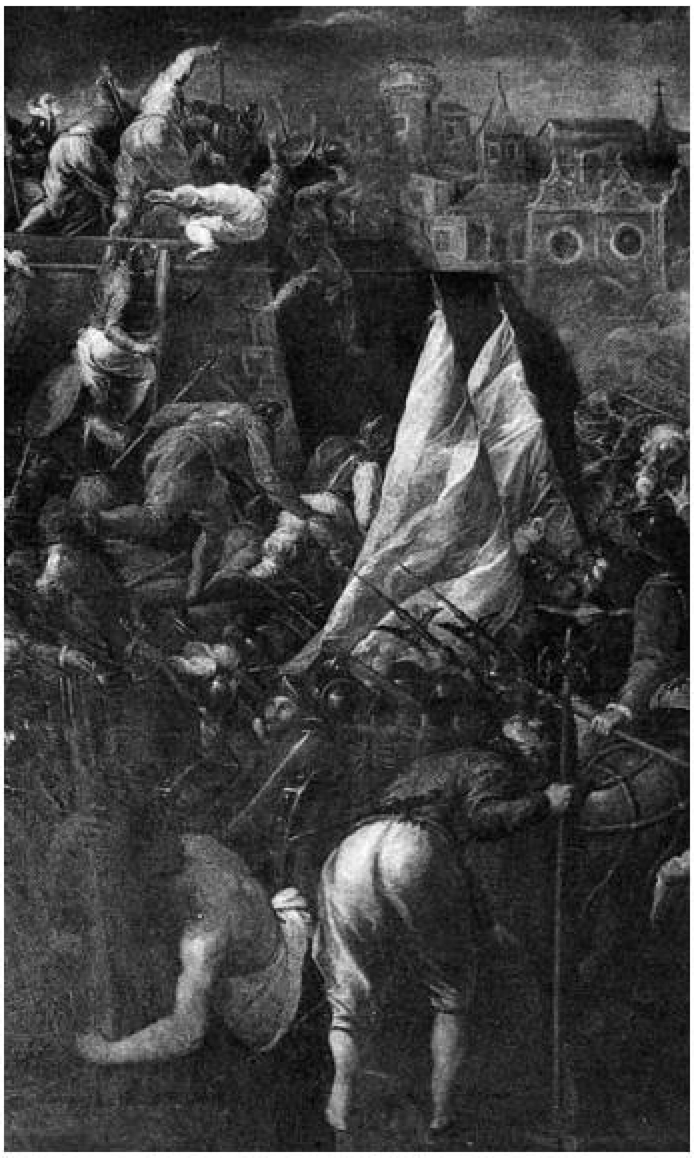
The drawings of Palma Giovane have long been admired by collectors and connoisseurs. As the 18th century French *amateur* Antoine-Joseph Dézallier d'Argenville wrote of the artist, '*There is nothing more spirited than his drawings: his pen…is fine & light; it gives off imaginative fireworks, a vivacity of genius that has few equals.*'[4] Significant groups of drawings by Palma, including several sheets from now-disbound sketchbooks, are today in the collections of the Graphische Sammlung in Munich (which holds more than four hundred drawings by the artist), the Uffizi in Florence, the British Museum in London, the Accademia Carrara in Bergamo and the Albertina in Vienna.

The present sheet may be related to at least two different paintings of battle scenes by Palma Giovane. A similar grouping of soldiers climbing ladders to attack a walled city is found at the upper left corner of a vast painting of *The Siege of Constantinople* (fig.1) of c.1584-1585 in the Sala del Maggior Consiglio of the Palazzo Ducale in Venice[5], while comparable soldiers also appear in a very large canvas of *The Battle of San Quintino* (fig.2) in the Palazzo Reale in Turin, painted around 1580-1581[6]. The present sheet may also be tentatively connected with a now-lost painting of *The Assault on the Fort of Barbagno*, painted by Palma Giovane in c.1583 for the end wall of the Sala dello Scrutinio in the Palazzo Ducale.

Among stylistically and thematically related pen and ink drawings by Palma Giovane is a *Battle Scene* in the collection of the Museo Correr in Venice[7], which has been related to *The Siege of Constantinople* in the Palazzo Ducale. A similar arrangement of soldiers is also found in the upper part of a drawing of *An Assault on a Fortress* in the Louvre[8], which has been related to the lost *Assault on the Fort of Barbagno* in the Sala dello Scrutinio in the Palazzo Ducale.



1. (detail)



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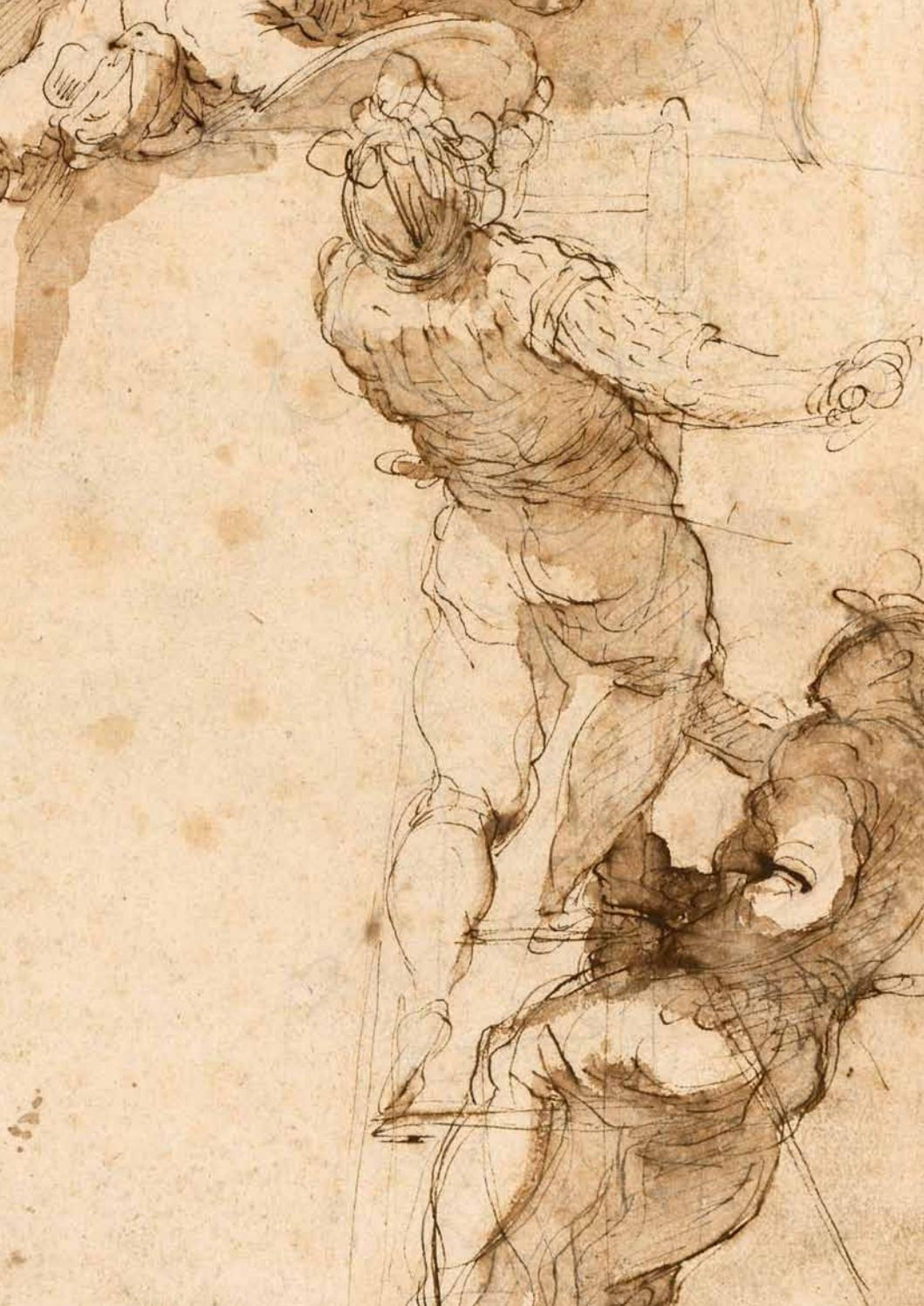


5

ALESSANDRO CASOLANI

Mensano 1552-1607 Siena

Study of an Angel

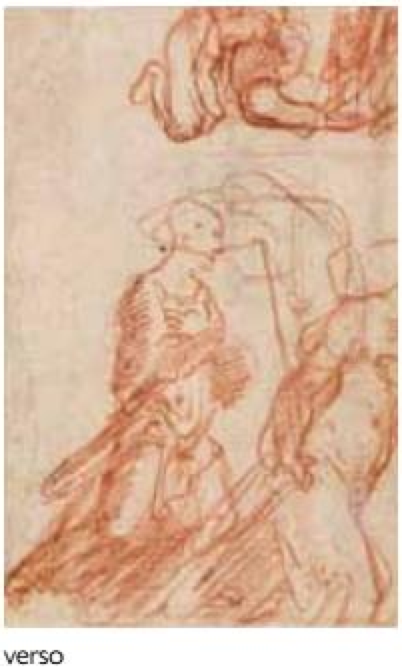
Red chalk. Figure studies of a striding angel and a fragment of a Pietà[1] drawn in red chalk on the verso.
156 x 99 mm. (6 1/8 x 3 7/8 in.)

PROVENANCE: Hill-Stone, New York; Private collection.

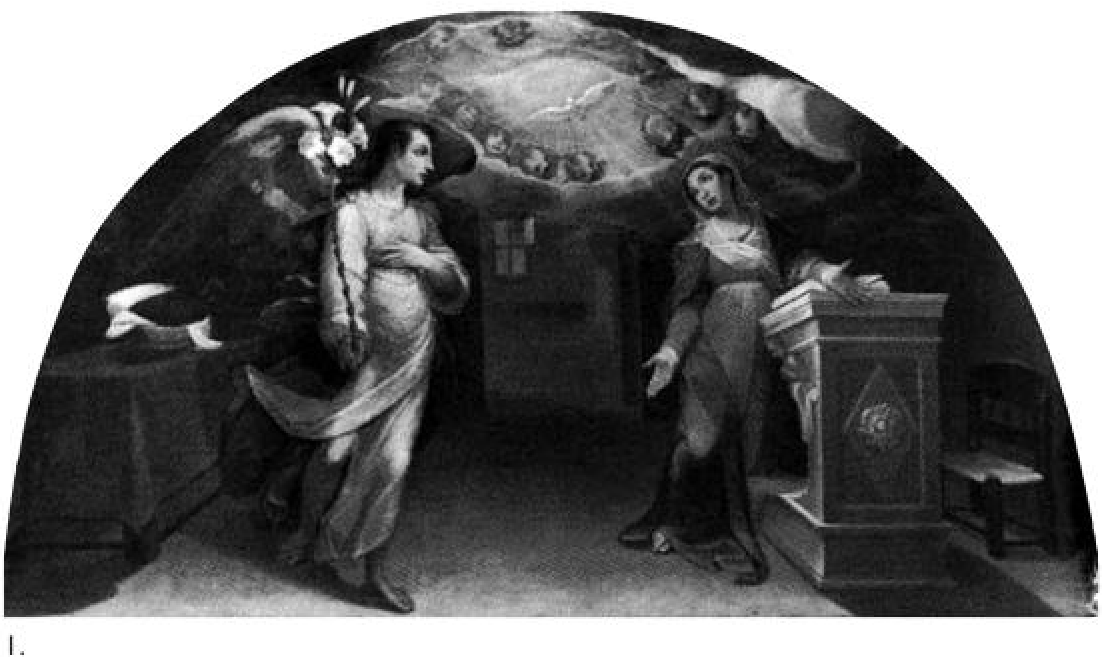
Alessandro Casolani studied with Cristofano Roncalli and Arcangelo Salimbeni, and received his first independent commission in 1576, for a painting for a chapel in the Duomo in Siena. In 1578 he accompanied Roncalli to Rome, but was back in Siena by 1581. Among his works of this period in Siena is an *Adoration of the Shepherds* for the church of Santa Maria dei Servi and a *Birth of the Virgin* for San Domenico. Religious works continued to make up the bulk of Casolani's oeuvre, in the form of church altarpieces and easel pictures for private patrons. He worked in and around Siena for most of his career, and rejected a summons to Rome to work for Pope Clement VIII at St. Peter's. Between 1599 and 1600, however, he worked on the decoration of the Sagrestia Nuova of the Certosa in Pavia. Casolani's last years were occupied with commissions for altarpieces and frescoes for such Sienese churches as Santi Quirico e Giulitta, Santissima Trinità and the Carmine.

As with his paintings, few of Casolani's drawings have been published or exhibited. Nevertheless, he does not seem to have been as prolific a draughtsman as his younger Sienese compatriots Francesco Vanni and Ventura Salimbeni. This may have been because, as Flaminio Borghesi, Cardinal Leopoldo de' Medici's agent in Siena, noted of Casolani in a letter of 1673, '*by his very nature he was not (so they tell me) very fond of drawing, but instead made use of every little bit, correcting them and revising them as he painted.*'[2] According to the 17th century biographer Filippo Baldinucci, most of Casolani's drawings were inherited by his son Ilario, who was also an artist. The vast majority of his surviving drawings are today in the collection of the Biblioteca Comunale in Siena, for the most part assembled by the abbot Giuseppe Ciaccheri in the 18th century, while many other drawings are in the Uffizi (part of the collection formed by Leopoldo de' Medici) and the Louvre.

The study of an angel on the recto of this drawing does not seem to be related to any known painting by Casolani. The two studies of an angel on the verso, however, are preparatory studies for the angel Gabriel in the lunette painting of *The Annunciation* of 1597, formerly in San Giovanni Battista in Corsano and today in the Museo d'Arte Sacra Val d'Arbia in Buonconvento[3]. A compositional study for the lunette is in the Uffizi[4], while a black chalk study for the angel is in the Biblioteca Comunale in Siena[5].



verso



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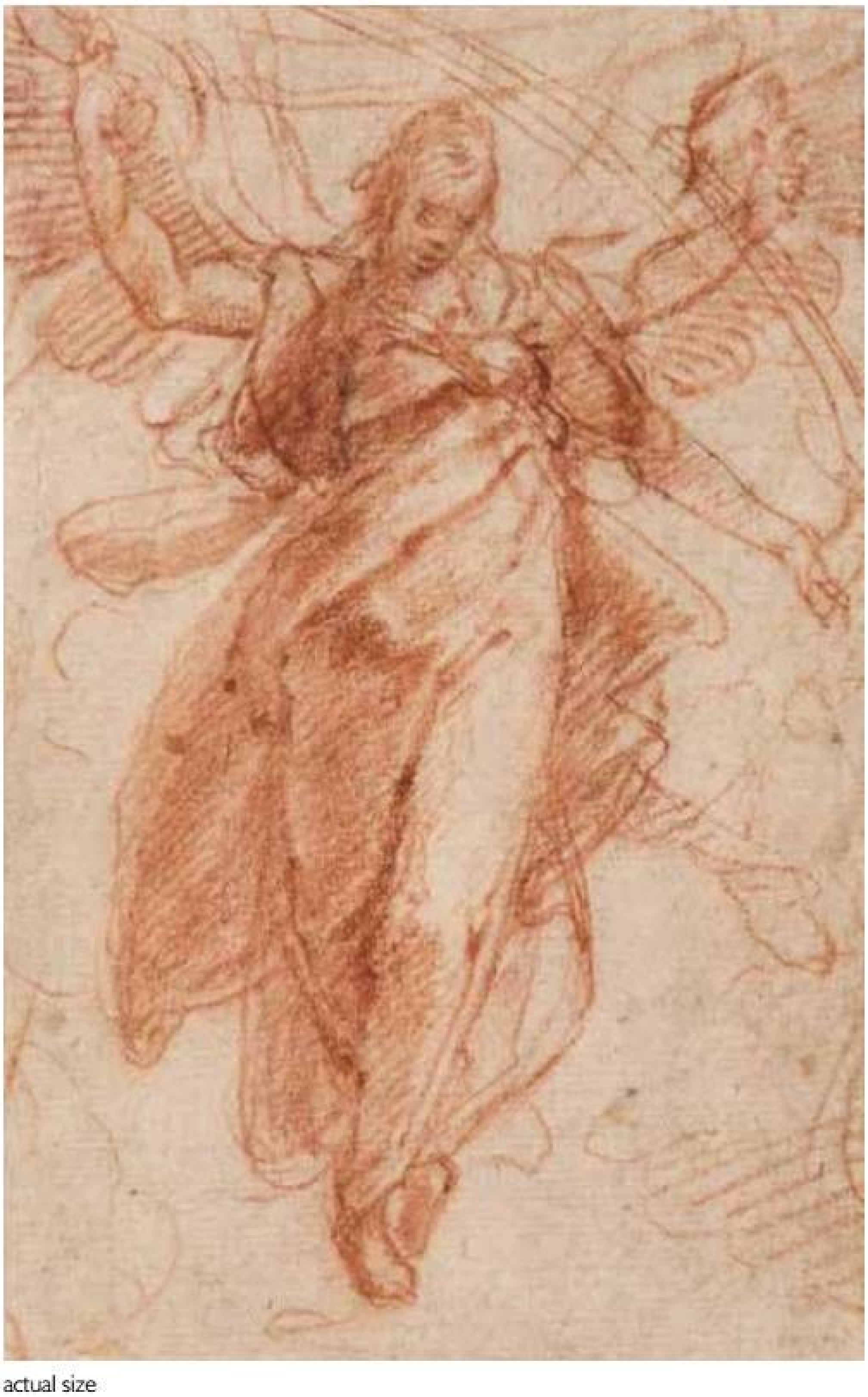


actual size

6

HENDRICK GOLTZIUS

Muhlbracht 1558-1617 Haarlem

Pluto, after Polidoro da Caravaggio

Pen and brown ink and brown wash, heightened with white, over traces of an underdrawing in black chalk, on blue paper. Indistinctly inscribed *a* [?] *H. Goltzius* / [?] / *E. Reznicek 1994* in pencil on the backing sheet.
264 x 170 mm. (10 $^{3}/_{8}$ x 6 $^{5}/_{8}$ in.)

PROVENANCE: Anonymous sale, Amsterdam, Sotheby's, 8 November 2000, lot 35; Emile Wolf, New York; Thence by descent until 2017.

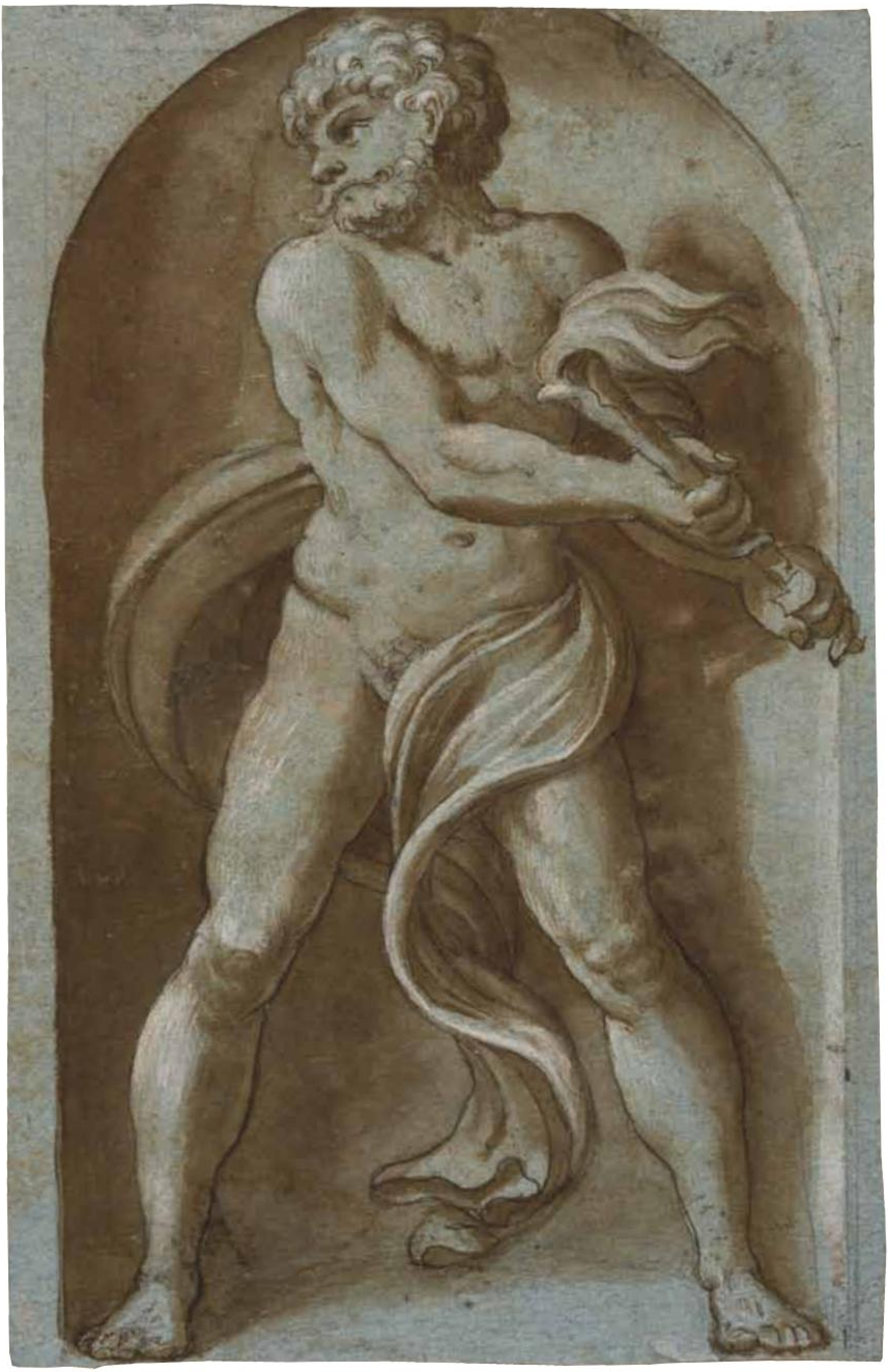
LITERATURE: Creighton E. Gilbert et al, *Dutch Drawings of the Seventeenth Century from a Collection*, exhibition catalogue, Ithaca, 1979, unpaginated, no.5; E. K. J. Reznicek, 'Hendrik Goltzius 1558-1617: the complete engravings and woodcuts' [book review], *Simiolus: Netherlands Quarterly for the History of Art*, 1978-1979, p.203, under Strauss 291; Walter L. Strauss, ed., *The Illustrated Bartsch. 3 (Commentary). Netherlandish Artists: Hendrick Goltzius*, New York, 1982, p.285, under no.0301.251; E. K. J. Reznicek, 'Drawings by Hendrick Goltzius, Thirty Years Later: Supplement to the 1961 *catalogue raisonné*', *Master Drawings,* Autumn 1993, p.250, no.K241a; Holm Bevers, 'Unpublished Drawings by Hendrick Goltzius in Berlin', *Master Drawings*, Winter 1997, p.394, under no.3; Marjolein Leesberg and Huigen Leeflang, *The New Hollstein: Dutch & Flemish Etchings, Engravings and Woodcuts 1450-1700. Hendrick Goltzius, Part 2*, Ouderkerk aan der IJssel, 2012, p.256, under No.(317); Yvonne Bleyerveld and Ilja M. Veldman, *The Netherlandish Drawings of the 16th Century in Teylers Museum*, Haarlem, 2016, p.146.

EXHIBITED: Ithaca, NY, Herbert F. Johnson Museum of Art, Cornell University, *Dutch Drawings of the Seventeenth Century from a Collection*, 1979, no.5.

'*The dominant figure in Netherlandish art around 1600*'[1], the draughtsman and engraver Hendrick Goltzius began his career as a printmaker. His skill with the burin was recognized from an early age, and around 1580 he began publishing his own prints in Haarlem. These soon came to be avidly collected and, as has been noted, '*The prints that came off Goltzius's presses count as some of the finest achievements in the history of graphic art.*'[2] In November 1590 he left Haarlem for an extended stay in Italy. He spent most of his time in Rome, where he arrived at the beginning of 1591 and stayed for several months, making a close study of the works of antiquity and the Renaissance. Goltzius left the city at the beginning of August 1591 and returned to Haarlem via Florence, Bologna, Venice and Munich. He continued his highly successful career as an engraver and designer of prints, gaining an Imperial privilege from the Emperor Rudolf II in 1595. Among his pupils and assistants in his printmaking studio were Jacques de Gheyn II, Jan Saenredam, Jan Harmensz. Muller and, not least, his stepson Jacob Matham. Around 1600, at the age of forty-two, Goltzius decided to give up printmaking to embark on a new career as a painter, leaving the print workshop and publishing business to Matham.

Goltzius was a highly gifted draughtsman, and over five hundred drawings by him survive. As has been noted, '*His technical skill, the virtuosity of his style, and the brilliance and erudition of his inventions in printmaking were matched only by his achievements as a draftsman…Goltzius addressed a wide variety of subjects, from recondite allegories rendered in an extravagant late mannerist mode to precise, naturalistic studies of landscapes, animals, and plants. He experimented with most of the drawing media available to him, including red and black chalks, colored chalks, ink and wash, watercolor and gouache, and metalpoint.*'[3]

This fine drawing can be dated to the period of Goltzius's stay in Rome, between January and August 1591, when he made a large number of drawings after the most celebrated antique sculptures to be found in Rome, as well the work of Italian painters such as Raphael and Polidoro da Caravaggio[4]. The artist's brief period in Italy led to a profound and distinct change in his style, as he abandoned the

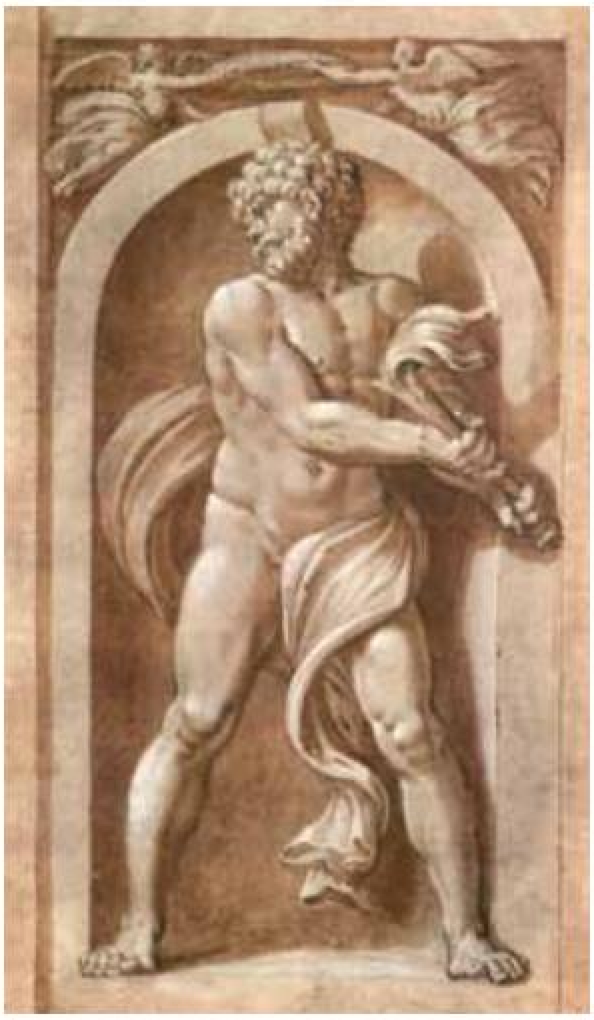


Mannerist figures characteristic of his work of the 1580s in favour of a new, more classical type inspired by the works of the High Renaissance in Italy.

While in Rome, Goltzius was particularly taken with the paintings of the earlier 16th century Italian artist Polidoro da Caravaggio (c.1500-1543), who had developed a particular specialty as a painter of *grisaille* frescoes for palace facades. Polidoro's painted facades were seen throughout Rome, and Goltzius made drawn copies of several of them. The present sheet copies the figure of *Pluto*, one of a group of now-lost monochrome frescoes by Polidoro of Olympian gods in niches that adorned the façade of a house on the Quirinal Hill (also known as Monte Cavallo), near the church of San Silvestro al Quirinale. Although no longer extant, the appearance of the frescoes, which were likely executed after 1524, is recorded in a series of prints published many years later; by Cherubino Alberti in 1590, by Goltzius in 1592, and by Antonio Carenzano and Raffaello Guidi in 1613[5], as well as a number of drawn copies.

Goltzius made finished pen and wash drawings of each of the eight gods depicted on Polidoro's façade. Six of these drawings – depicting *Saturn*, *Neptune*, *Pluto*, *Vulcan*, *Jupiter* and *Mercury* – are today in the Teylers Museum in Haarlem[6]. The drawing for *Apollo* is in the Kupferstichkabinett in Berlin[7], while the last drawing in the series, of *Bacchus*, has been lost since the 18th century. Among the Haarlem drawings is a slightly larger study of *Pluto* (fig.1), the god of the underworld who holds a flaming torch to light his way, with which the present sheet can be closely related[8]. After his return to Haarlem, Goltzius made engravings of his eight drawings after Polidoro's Monte Cavallo façade frescoes[9].

The Goltzius scholar Emil Reznicek has suggested that the artist first made chalk or pen copies of the Polidoro frescoes *in situ*, before making more detailed studies in the studio, which turn served as models for the engravings. This study of *Pluto*, which differs slightly from the Haarlem drawing and the related print in some details of the figure, and also does not include the winged figures and the decorative framing elements at the top of the niche, would appear to represent just such an earlier stage in the process of preparing the engravings. As Reznicek has pointed out, '*Differences such as the figure's placement in the niche and the more sketchy character of [the present] sheet suggest that it is preparatory for the drawing in Haarlem.*'[10] Goltzius's engraving of *Pluto* (fig.2) is, however, the only print[11] in the series for which more than one preparatory drawing is known.



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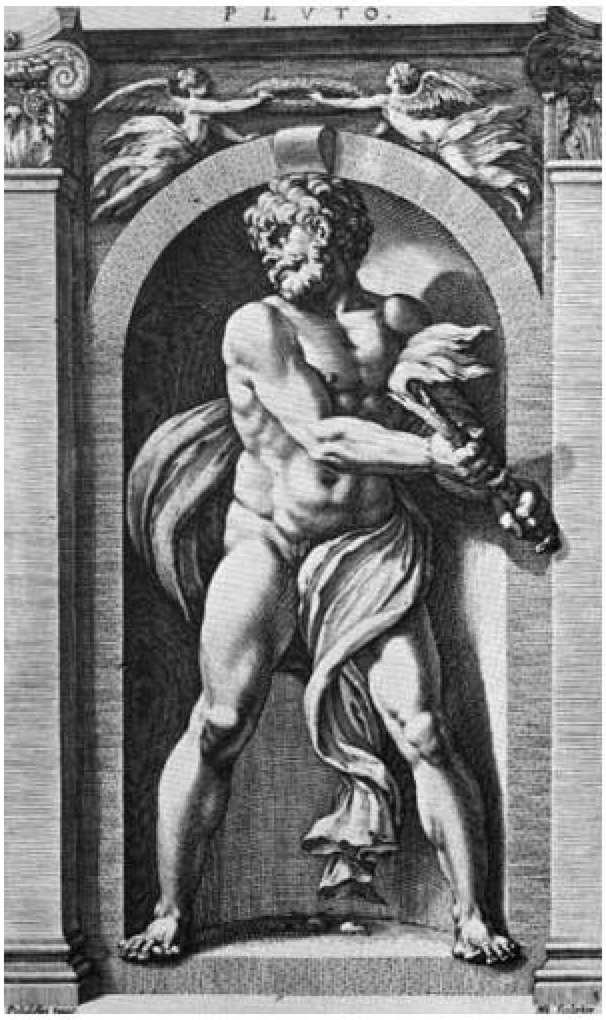

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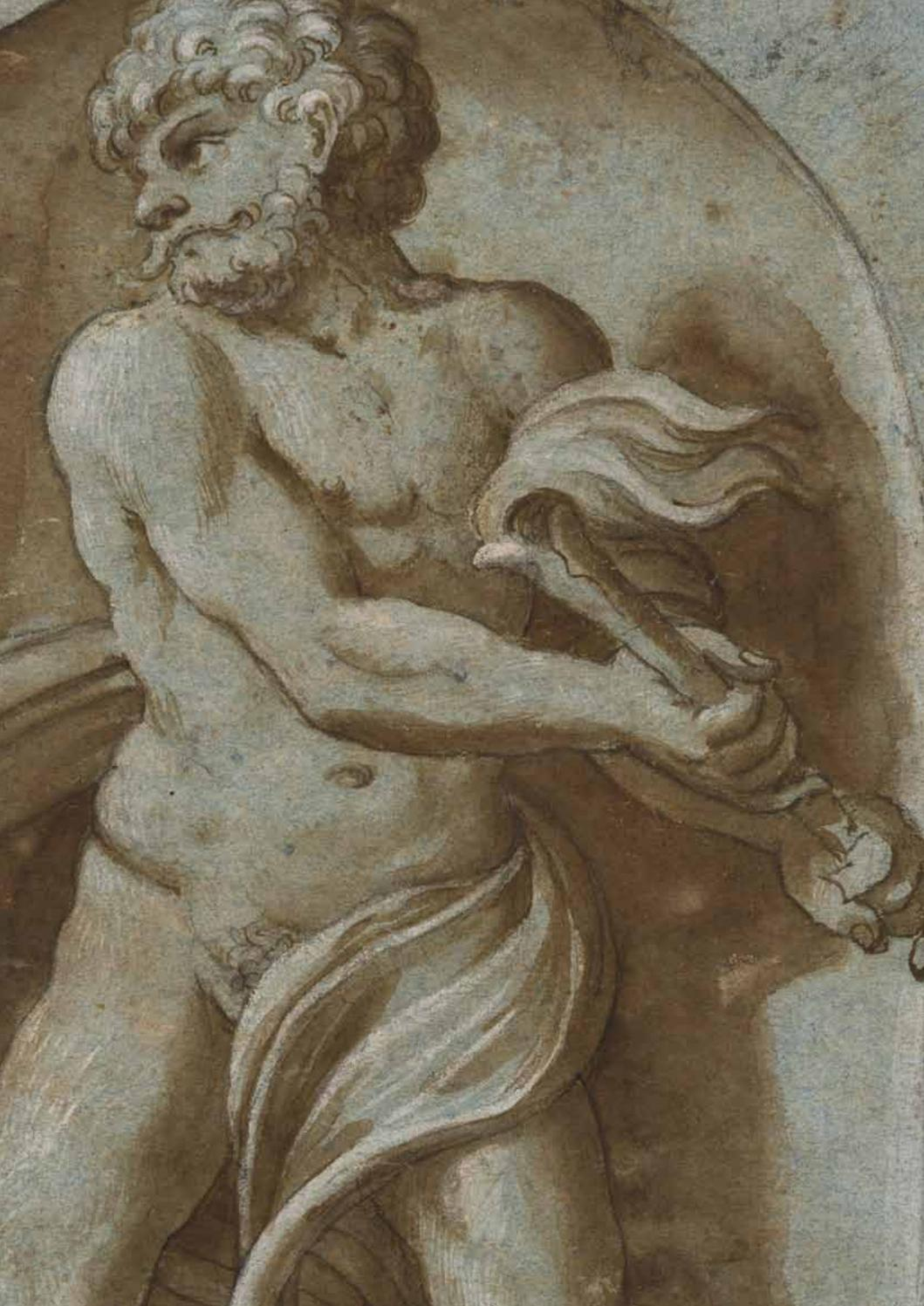


7

CRISTOFORO RONCALLI, called IL POMARANCIO

Pomarance 1552-1626 Rome

A Kneeling Male Nude

Black chalk. Inscribed *R.* in black ink on the verso. A small area at the lower left corner made up.
423 x 250 mm. (16 5/8 x 9 7/8 in.)

Watermark: Armorial.

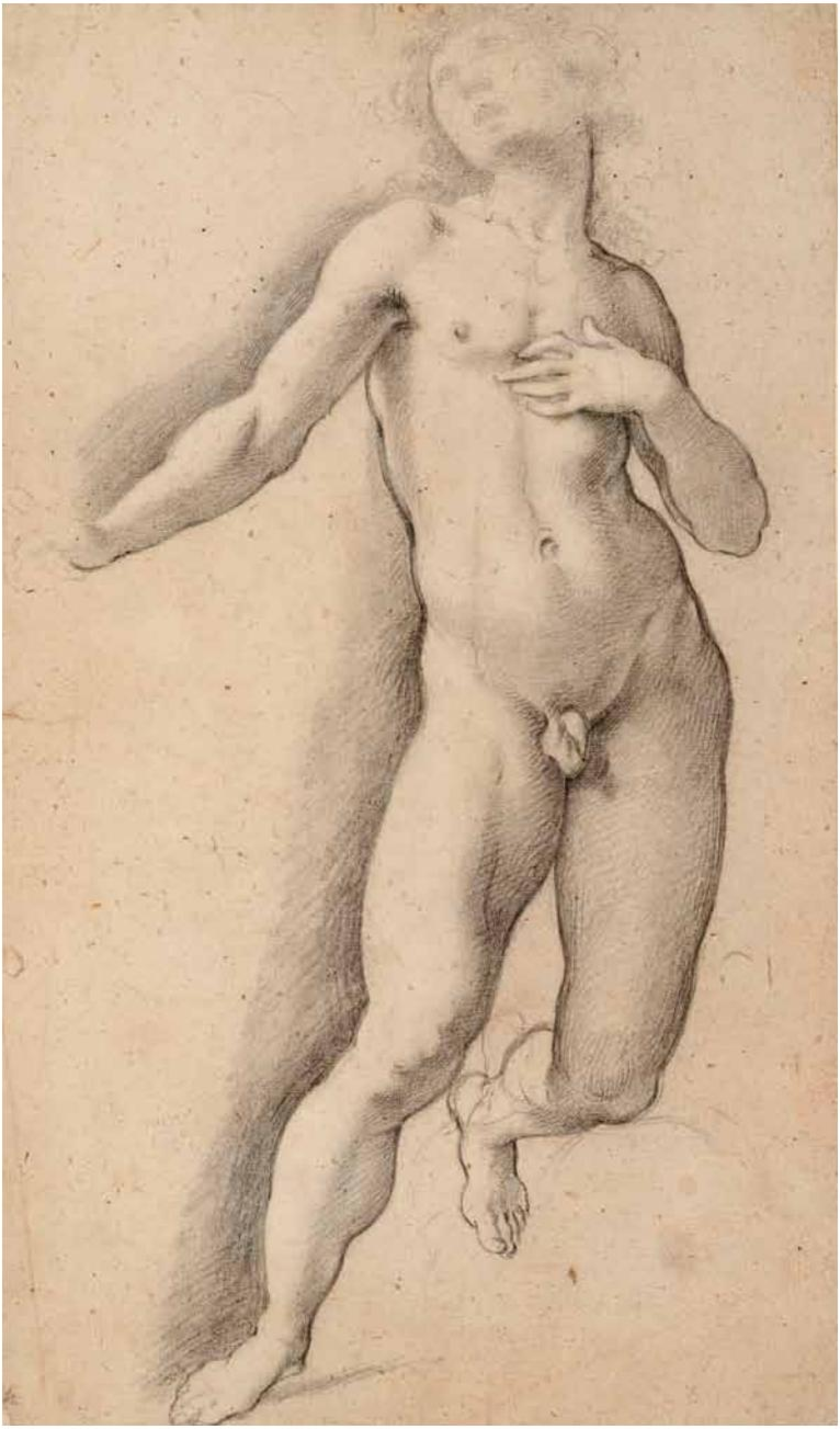
PROVENANCE: Brian Sewell, London.

Known as Il Pomarancio after his birthplace of Pomarance, near Volterra, Cristoforo Roncalli spent most of his career in Rome. He seems to have had only limited training as an artist, and is first documented as working in Siena for about two years between 1576 and 1578. During this period, he painted an altarpiece for the Duomo in Siena and collaborated on the decoration of a family *palazzo*, and also received a commission for an altarpiece for the church of Santi Apostoli in Florence. Roncalli then settled in Rome, where he is recorded by 1582, and was active there for the remainder of his career. He was closely associated with a circle of artists working in the city that included his compatriot Niccolò Circignani (somewhat confusingly also known as Il Pomarancio), as well as Cesare Nebbia, Paris Nogari and the young Cavaliere d'Arpino. Roncalli received numerous public and private commissions, and was admitted to the Accademia di San Luca in 1588. He earned a reputation as an ecclesiastic mural painter of the first rank, gaining the patronage of such important Roman families as the Crescenzi, Giustiniani and Mattei, and worked in the churches of Santa Maria in Vallicella, Santa Maria in Aracoeli, San Giovanni Decollato and San Silvestro in Capite in Rome.

Between 1599 and 1604 Roncalli supervised the decoration of the Cappella Clementina in St. Peter's for Pope Clement VIII, and also worked for the Pope on the decoration of the transept of San Giovanni in Laterano for the Jubilee year of 1600. Around 1607 Roncalli was named a *Cavaliere di Cristo* by Pope Paul V, shortly after receiving the most significant commission of his career; the fresco decoration of the sacristy and cupola of the Basilica of the Santa Casa at Loreto, on which he worked between 1605 and 1615. On his return to Rome from Loreto, Roncalli spent the last decade of his career engaged on more modest commissions.

An exceptional draughtsman, Roncalli worked for the most part in both black and red chalk, switching easily between them for compositional and figural studies, although using the former slightly more in the 1580s and 1590s. (While a number of pen drawings by the artist are known, after the 1580s he seems to have worked almost exclusively in chalk.) His earliest datable drawings – studies for works of the late 1570s, as well as copies after Raphael – already show a mastery of form and line and a sophistication that would be a characteristic of the artist's drawings throughout his career. As one scholar has described Roncalli's draughtsmanship at this early stage in his career, '*in the effortless sculptural modulations of form, in the skillful control of chalks, and in the assured handling of the nude in a convincing space – in all this Roncalli demonstrates that his drawing talents are indeed sophisticated.*'[1] Well over two hundred drawings by Cristoforo Roncalli are known today, the largest group of which is in the Uffizi in Florence.

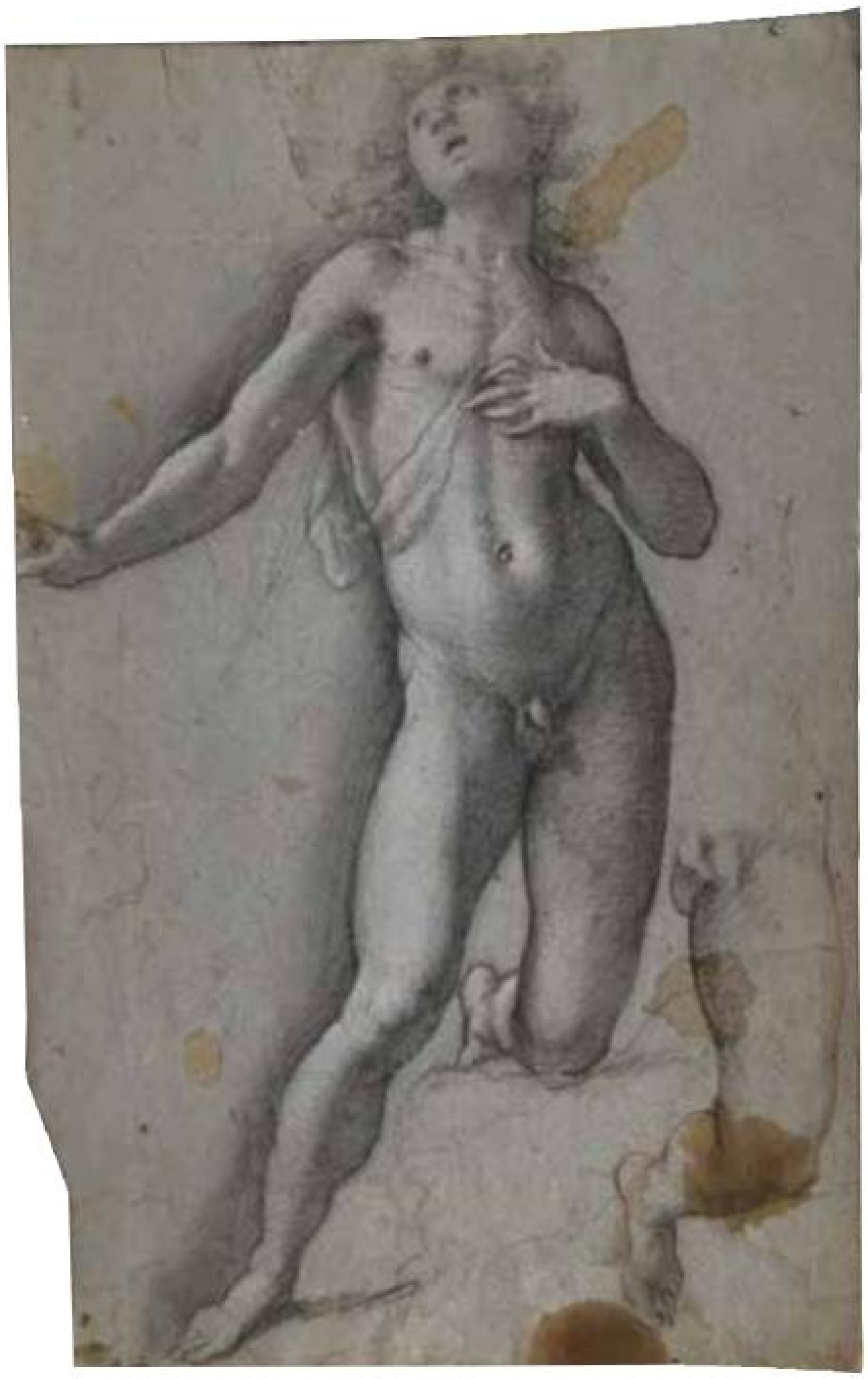
The present sheet was formerly attributed to the 17th century Florentine artist Francesco Furini (1603-1646)[2], perhaps based on the figure's close relationship in both pose and conception with that artist's large canvas of *Saint Sebastian*, painted in 1642 for Don Lorenzo de' Medici and today in the Bayerische Staatsgemäldesammlungen in Schloss Schleissheim in Munich[3]. The attribution of this drawing to Furini has, however, been rejected by Catherine Monbeig Goguel.



The present sheet is, instead, very closely related to a stylistically comparable study of a male nude by Cristoforo Roncalli, of similar dimensions and drawn in black chalk on blue paper (fig.1), which is today in a private collection[4]. Both drawings display Roncalli's characteristically confident draughtsmanship, with an emphasis on firm contours and a precise modelling of form achieved through the use of delicate hatching and shading with strokes of black chalk.

In his 1978 study of the artist as a draughtsman, Chandler Kirwin pointed out that '*Roncalli appears to have had no formal training in drawing or painting during the first twenty-four years of his life…It is all the more remarkable, therefore, to observe in his earliest drawings an academic understanding of the human body and of the use of chalks to evoke three-dimensional form that one would normally expect to find in a painter who had been trained since his youth in a shop. It is quite possible that [Roncalli's] decision to become an artist was motivated partly by the intuitive ability he possessed since adolescence to render the human form on paper. In any case, in his earliest known study Roncalli demonstrates sympathy for the nude.*'[5] Of an early black chalk drawing of a nude by Roncalli, Chandler Kirwin notes that the artist '*boldly builds up the flesh of the figure and responds to the subtle interaction of light falling over the skin's surface while the elements of the nude are treated with careful attention to their naturalistic formation.*'[6]

Although the male nude in the present sheet, as well as that in the related drawing in a private collection, does not appear precisely in any extant painting or fresco by Roncalli, similarly-posed figures are found in a number of the artist's works. In particular, a very similar pose is seen in the figure of the saint in Roncalli's large canvas of *Saint Nicholas of Tolentino Interceding for Souls in Purgatory*, painted in c.1612 for the church of Sant'Agostino in Pesaro[7]. Likewise somewhat similar in pose and attitude is the figure of the Virgin in Roncalli's fresco of *The Annunciation* of c.1609 at Loreto[8].



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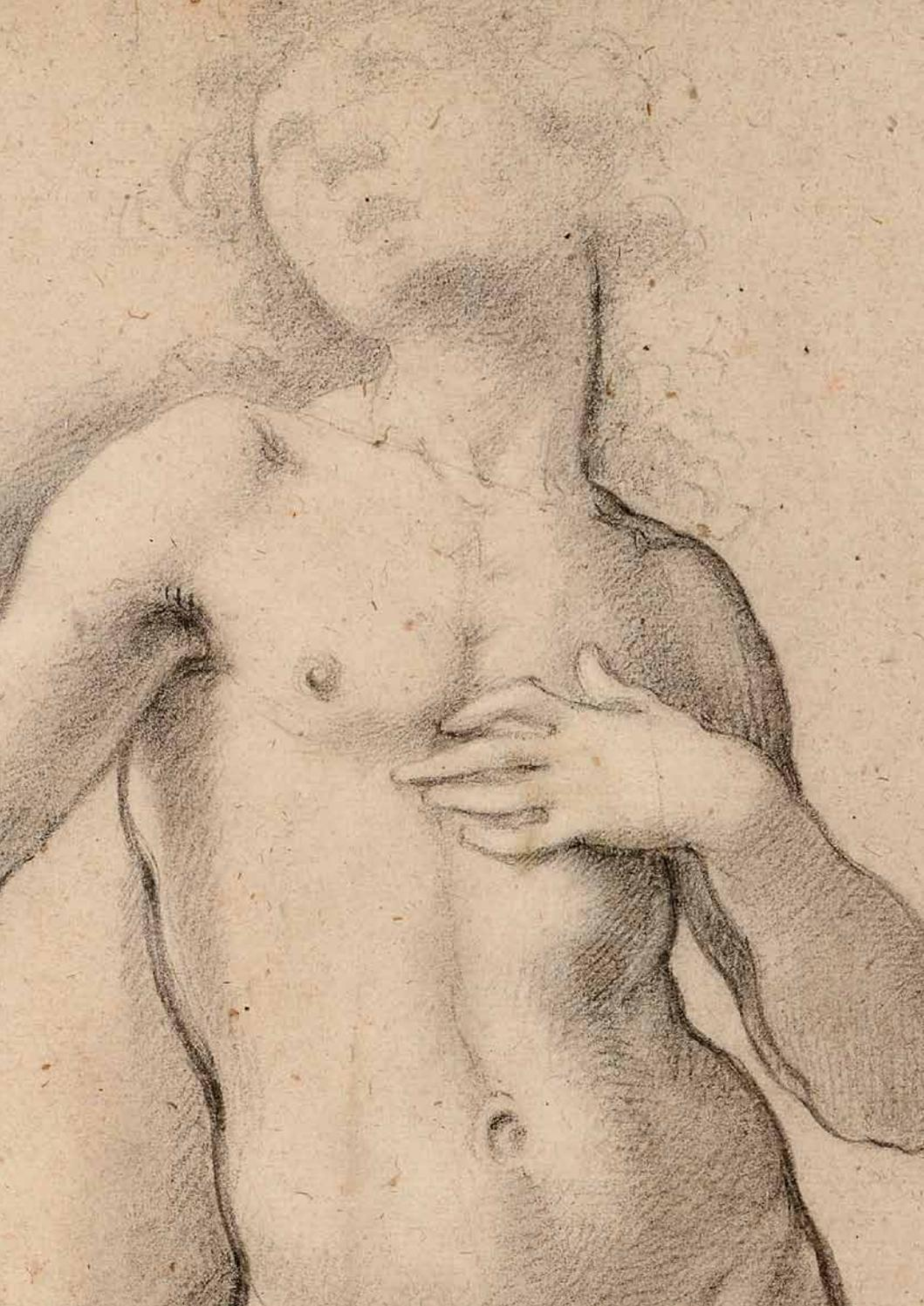


8

NICOLAS LAGNEAU

Active in the first half of the 17th century

Portrait of a Man Wearing a Large Hat

Black and red chalk, with touches of white heightening. Made up at the corners and laid down on an old mount, with framing lines in black ink. Inscribed *Daniel Dumoustier.* in black ink at the lower left margin of the mount. Further inscribed *Catalogue Paulme No.51* on the old backing board.
208 x 151 mm. (8 ⅛ x 6 in.)

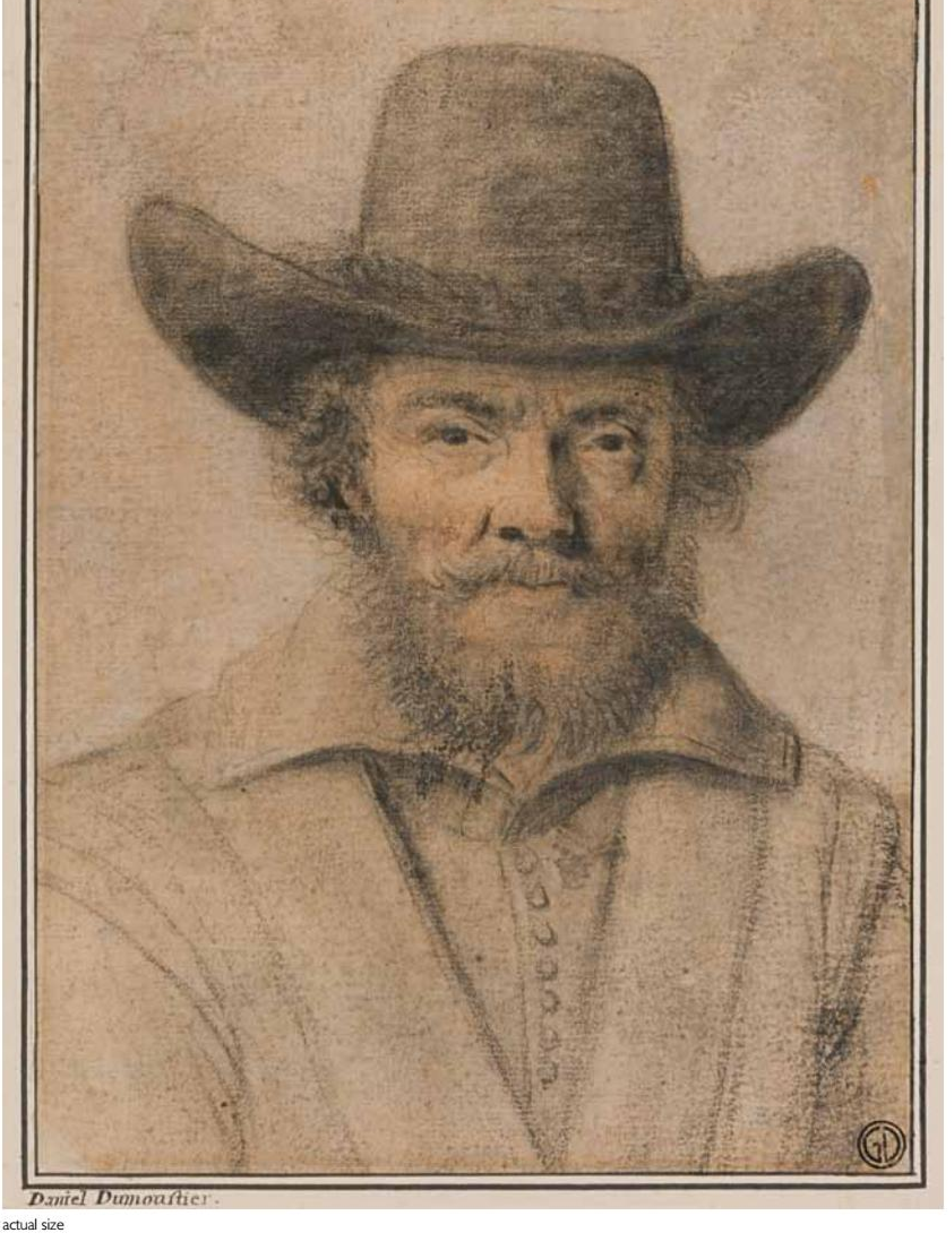
PROVENANCE: Possibly Marius Paulme, Paris[1]; Georges Dormeuil, Paris (Lugt 1146a)[2]; Thence by descent until 1949; Dormeuil sale (*'Collection G. D.'*), Paris, Hôtel Drouot [Ader], 17 June 1949, lot 10 (*'Portrait d'homme barbu, coiffé d'un grand chapeau. Pierre noire et sanguine. Haut., 0^{m}200; Larg., 0^{m}150.'*, sold for 120,000 francs); Private collection.

Very little is known about the French draughtsman Nicolas Lagneau (or Lanneau), an artist to whom a distinctive series of chalk drawings of portraits and fantastical or caricature-like heads have long been attributed. The years of the artist's birth and death remain a mystery, and almost nothing is known of his background and training as an artist. A handful of drawings by Lagneau bear dates in the 1620s, and it is generally believed that the artist worked in Paris in the first half of the 17th century. The 1666 estate inventory of the obscure painter Jean Leblond notes the presence in his collection of some drawings by Lagneau, while in his *Le livre des peintres et des graveurs*, published in 1672, the print collector and translator Michel de Marolles, known as the Abbé de Marolles, noted the existence of a certain 'Lanneau', some of whose drawings he also owned. In 1677 Marolles sold an album of more than seventy portrait drawings by this artist to King Louis XIV; these are today in the collection of the Bibliothèque Nationale in Paris.

Lagneau's drawings can be seen as part of a tradition of portraiture beginning in the 16th century with Jean Clouet and continuing through the work of such artists as François Quesnel, Daniel Dumoustier (to whom this drawing was once attributed) and Robert Nanteuil, and on well into the 18th century. As has recently been noted of his drawings, '*Lagneau renders facial features as objectively as possible – whether in profile or full face – on a neutral ground. The sheets are generally large. The artist uses black and red chalks and watercolor...In many of Lagneau's sheets, the sculptural character – enhanced with the matte colors of pastels – is manifest.*'[3] It is possible that some of Lagneau's more caricature-like drawings may have been made from his imagination, rather than from a posed model. Also evident in his oeuvre is an interest in grotesque or unusual physiognomies.

One scholar's description of a comparable drawing in red and black chalk by Lagneau, in the Musée des Beaux-Arts in Angers, is equally applicable to the present sheet: '*This drawing is an excellent example of Lagneau's strength as a portraitist, in which the delicacy of the modelling and artistry of the handling are subordinate to the penetrating observation of character. It demonstrates that Lagneau was capable of more than those depictions of the poor that often seem to verge on caricature.*'[4]

Margaret Morgan Grasselli has described Lagneau as '*clearly a highly individual draftsman who had a uniquely personal approach to portraiture*'[5], and goes on to note, of a similar drawing by the artist, '*a combination of boldness and sensitivity in the application of the chalk…the tactile quality of the flesh, the skillful handling of three-dimensional form, the sensitive delineation of the features – especially the eyes – and the remarkably rich and painterly use of color mark Lagneau as a draftsman of considerable ability. His likenesses may not have the courtly elegance of a François Quesnel, and many of his subjects may appear to be overly comical and caricaturish, but closer study reveals both the skill and the emphatic spirit with which the artist drew every one of his sitters.*'[6]


Daniel Dumouſtier.

actual size

9

JACOPO CHIMENTI, called JACOPO DA EMPOLI

Florence 1551-1640 Florence

Glaucus and Scylla

Pen and brown ink and reddish-brown wash, heightened with white. Squared for transfer in black chalk, and with framing lines in brown ink. Inscribed *Hanibal Caracci* and *Caracci* in brown ink on the verso. Further inscribed *Anibal Caracci* in brown ink on a small label (part of a previous mount?) pasted onto the verso. Numbered *N3074.* in red chalk on the verso.
141 x 198 mm. (5 1/2 x 7 3/4 in.)

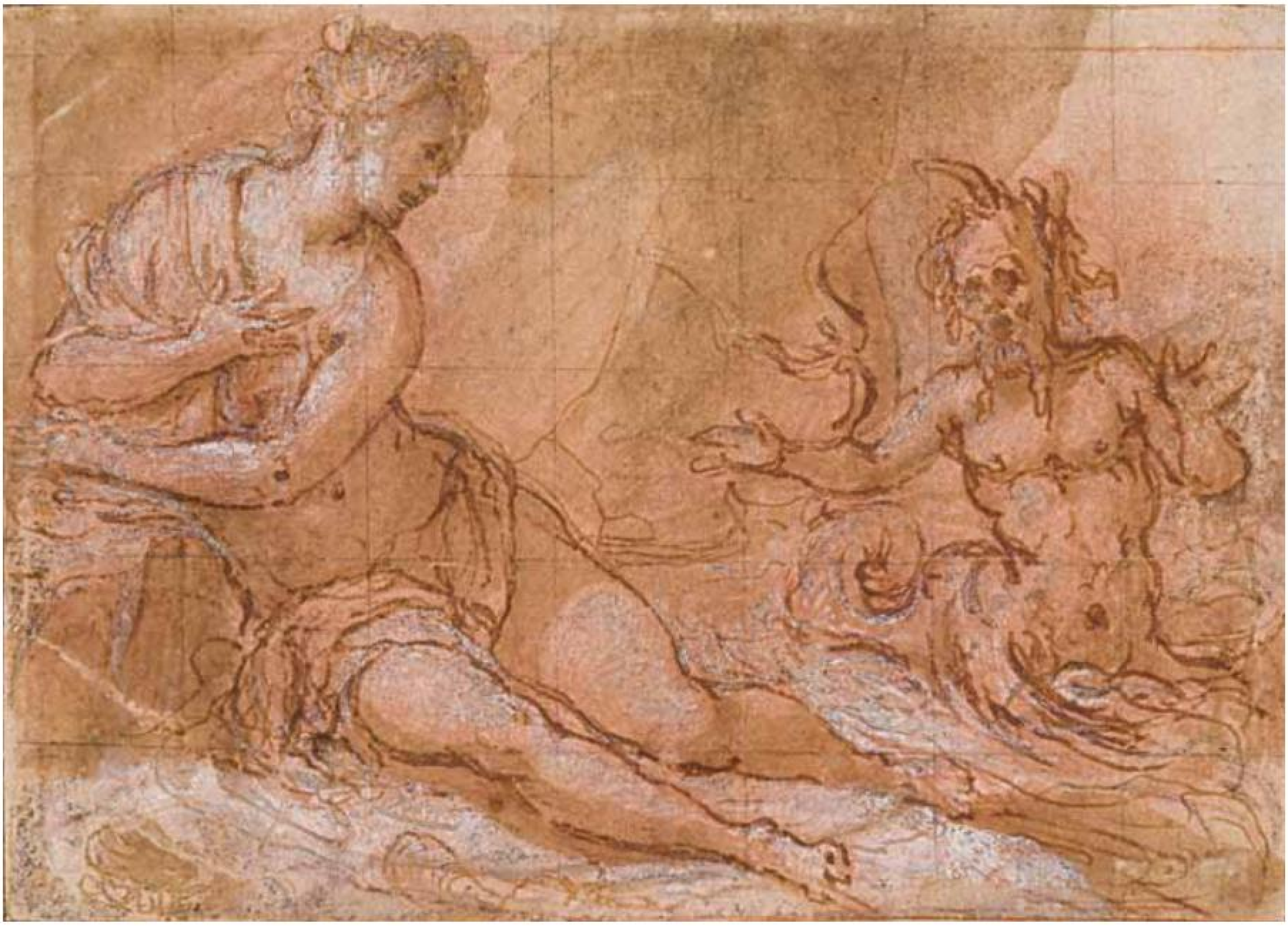
PROVENANCE: Valerius Röver, Delft (Lugt 2894a-c), with his inventory number *32./38* in brown ink on the verso and his attribution *Hanibal Caracci* on the verso[1]; His widow, Cornelia Röver-van der Dussen, Delft; Purchased in January 1761 with the rest of the Röver collection by Hendrik de Leth, Amsterdam; Acquired from him by Jonkheer Johann Goll von Franckenstein, Amsterdam (Lugt 2987), with his number *N3074.* inscribed in red chalk on the verso[2]; By descent to his son, also Johann Goll von Franckenstein, Amsterdam; His son, Pieter Hendrik Goll von Franckenstein, Amsterdam; Possibly the Goll von Franckenstein sale, Amsterdam, De Vries, Brondgeest, Engelberts and Roos, 1 July 1833 onwards; Eduardo Moratilla, Paris, until 1964; Bought from him by P. & D. Colnaghi, London, in June 1964; Acquired from them in 1967 by Egbert Haverkamp-Begemann, New York.

LITERATURE: Antonio Vannugli, 'Jacopo da Empoli's Study for "Glaucus and Scylla"', *Master Drawings*, Winter 1995, pp.405-409, fig.2; Riccardo Spinelli, 'Soggetti biblici, letterari e poetici nell'opera di Jacopo da Empoli', in Rosanna Caterina Proto Pisani et al, *Jacopo da Empoli 1551-1640: Pittore d'eleganza e devozione*, exhibition catalogue, Empoli, 2004, p.190.

Jacopo da Empoli spent his entire career in Florence, apparently never leaving the city to work elsewhere. Between 1600 and 1620 he was particularly active in painting altarpieces for churches in Florence, such as for Santa Maria Novella, Santissima Annunziata and the Certosa at Galluzzo. He earned a number of private commissions for religious works, and was called upon by the Medici to provide decorations for important ceremonial occasions. A talented portraitist, he also painted a number of still life pictures, of which fewer than a dozen survive. Empoli was one of the finest Florentine draughtsmen of the early Seicento, and nearly a thousand of his drawings have survived to this day. He produced many individual studies for each figure in his compositions, working from live models to refine details of drapery, gesture, pose and lighting, and several preparatory drawings – often on coloured or prepared paper – are known for most of his paintings. In his old age, when he had largely ceased working as a painter, he was reduced to selling his drawings to provide income to live by. The largest surviving group of drawings by the artist, numbering some four hundred sheets, is today in the Uffizi.

This fine drawing is a preparatory study, with some differences, for Jacopo da Empoli's panel *Glaucus and Scylla* (fig.1), today in the collection of the Museo Civico in Sansepolcro[3]. Formerly attributed to Santi di Tito, the correct attribution of the painting to Empoli was made by Marco Chiarini in 1985[4]. The Empoli scholar Alessandro Marabottini has described the *Glaucus and Scylla* in Sansepolcro as '*a beautiful painting…Empoli here seems to be at the peak of his ability to interpret the manner of Bronzino and Santi di Tito, enclosing the figures within well-defined and supple contours, and with his pure forms imbued with an amber, transparent clarity.*'[5] The painting stands as a rare example of a mythological theme in Empoli's oeuvre[6].

The subject of *Glaucus and Scylla* is taken from Greek mythology and Ovid's *Metamorphoses*. Glaucus was a mortal fisherman who discovered a magical herb that brought the fish that he caught back to life. He decided to eat some of the herb, which made him immortal, but also caused him to grow fins and

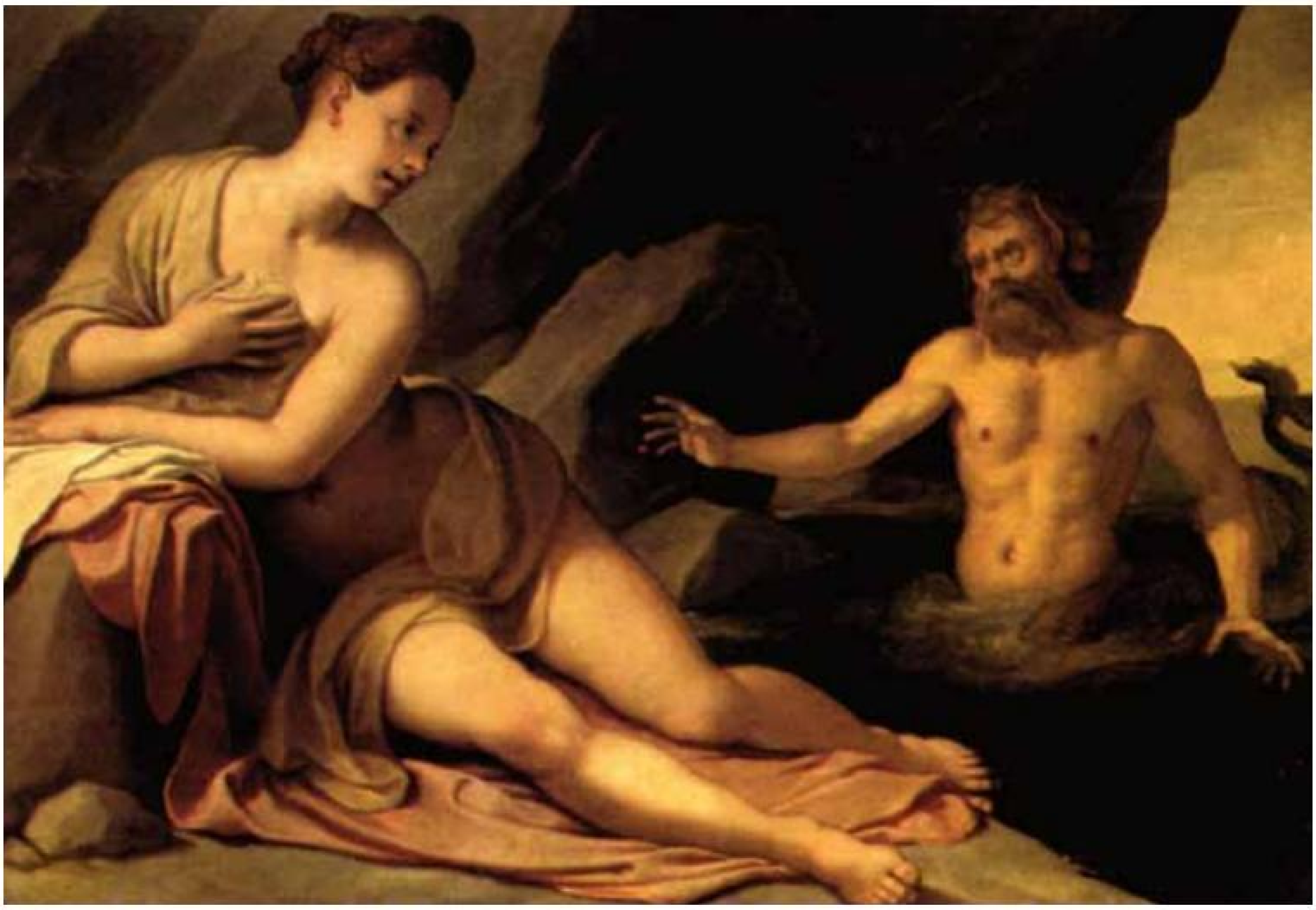


a fish's tail, and forced him to live ever after in the sea. He became a sea-god and prophet, and came to the rescue of ships in storms. Glaucus fell in love with the beautiful nymph Scylla and wanted to marry her, but, repulsed by his piscine form, she fled onto land, where he could not follow.

The present sheet was first published by Antonio Vannugli in 1995. As he noted of the drawing, '*The pose of Glaucus was altered in the final painting and the features of his face made more human; only the original satyr-like ears and fish tail were retained to refer to his identity as a sea-god…Empoli here drew with a continuous line that neatly defines the forms. Wash and white heightening were applied to convey a soft lighting that emphasizes volume. Such elements of style, derived from Pontormo's and Bronzino's draftsmanship, form the basis of Empoli's "maniera soda" (or "firm manner").*'[7]

In his discussion of the Sansepolcro *Glaucus and Scylla* in his monograph on Empoli, Marabottini proposed a date for the painting, on stylistic grounds, of c.1600. However, as Vannugli has pointed out, the painting is perhaps more likely to date from a few years later, by virtue of a close stylistic comparison between this preparatory drawing and two other compositional studies by Empoli datable to the middle of the first decade of the 17th century. In technique and handling, the present sheet may be compared with an equally highly pictorial, squared drawing of *The Madonna and Child with Saints* in the Uffizi[8], which is a study for a large altarpiece in the church of Santa Lucia dei Magnoli in Florence of c.1606-1607[9]. Also comparable in style and technique is another drawing in the Uffizi, depicting *The Assumption of the Virgin*[10], which is thought to be a study for a now-lost painting, formerly in the Florentine church of San Michele Visdomini, dating to the early years of the 17th century. Like the two Uffizi drawings, the present sheet displays an animated and vigorous graphic manner, with an extensive use of white heightening and a freedom of penwork, which also reflects the influence of Pontormo.

Although the present sheet is the only known definitive preparatory study by Empoli for the painting of *Glaucus and Scylla*, Marco Chiarini had proposed that a red chalk study of the head of a young man by Empoli in the Uffizi[11] may have been used for the head of Scylla in the painting. That drawing, while indeed very close in pose and appearance to the head of Scylla, is perhaps more obviously related to a servant in Empoli's painting of *The Supper at Emmaus* of c.1609, in the chapel of the Villa degli Albizzi (later Frescobaldi) at Pomino, outside Florence.



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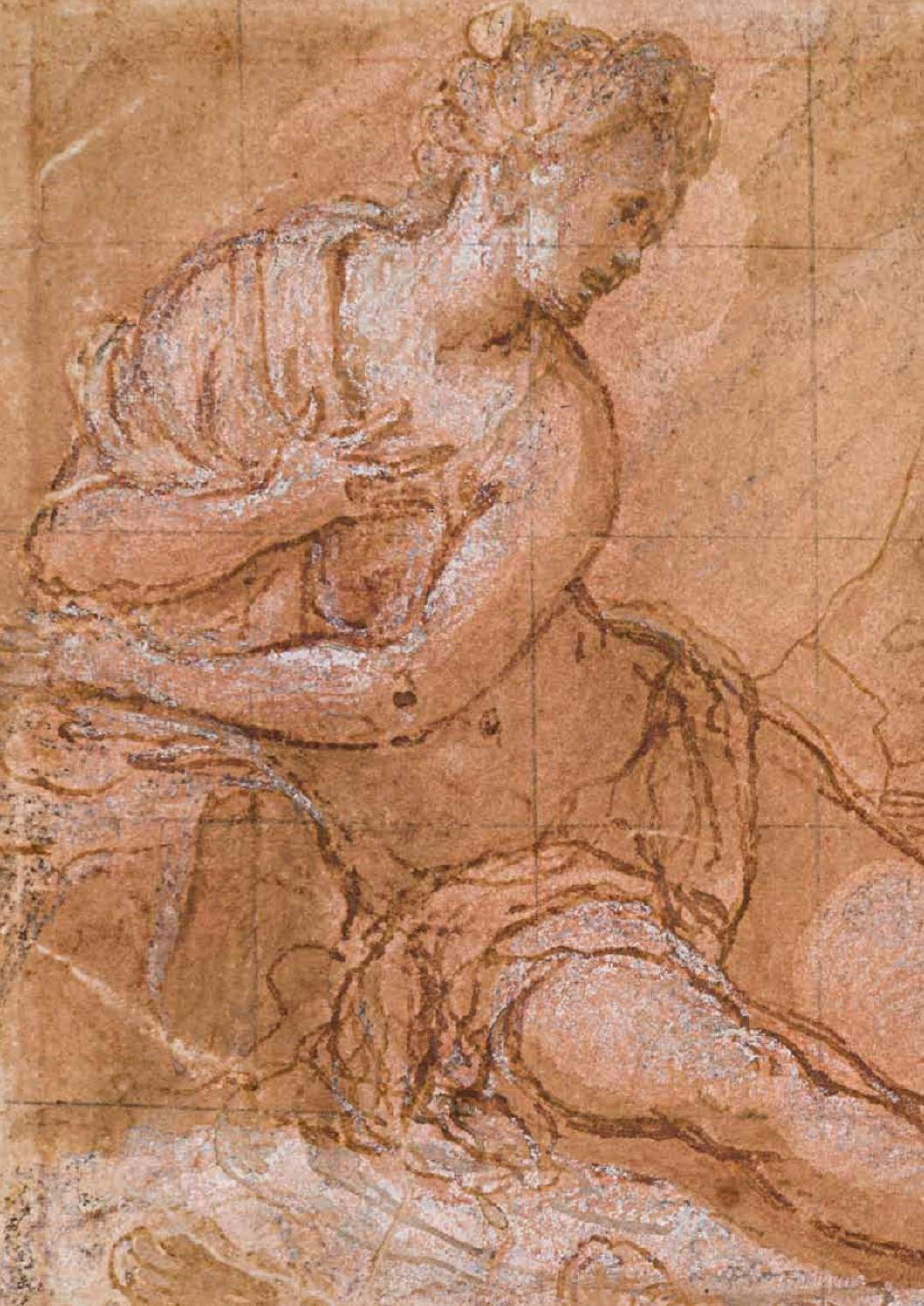


10

BARTOLOMEO SCHEDONI

Modena 1578-1615 Parma

Study of a Seated Nude Girl

Red chalk. Numbered 42 in brown ink at the upper right.
310 x 210 mm. (12 1/4 x 8 1/4 in.)

Watermark: A fleur-de-lis in a circle with crown above (close to Briquet 7111; Perugia 1544).

PROVENANCE: An unidentified collector's mark, with two C's and a crown above (not in Lugt) stamped in red ink on the verso; Yvonne Tan Bunzl, London, in 1994; Private collection, London.

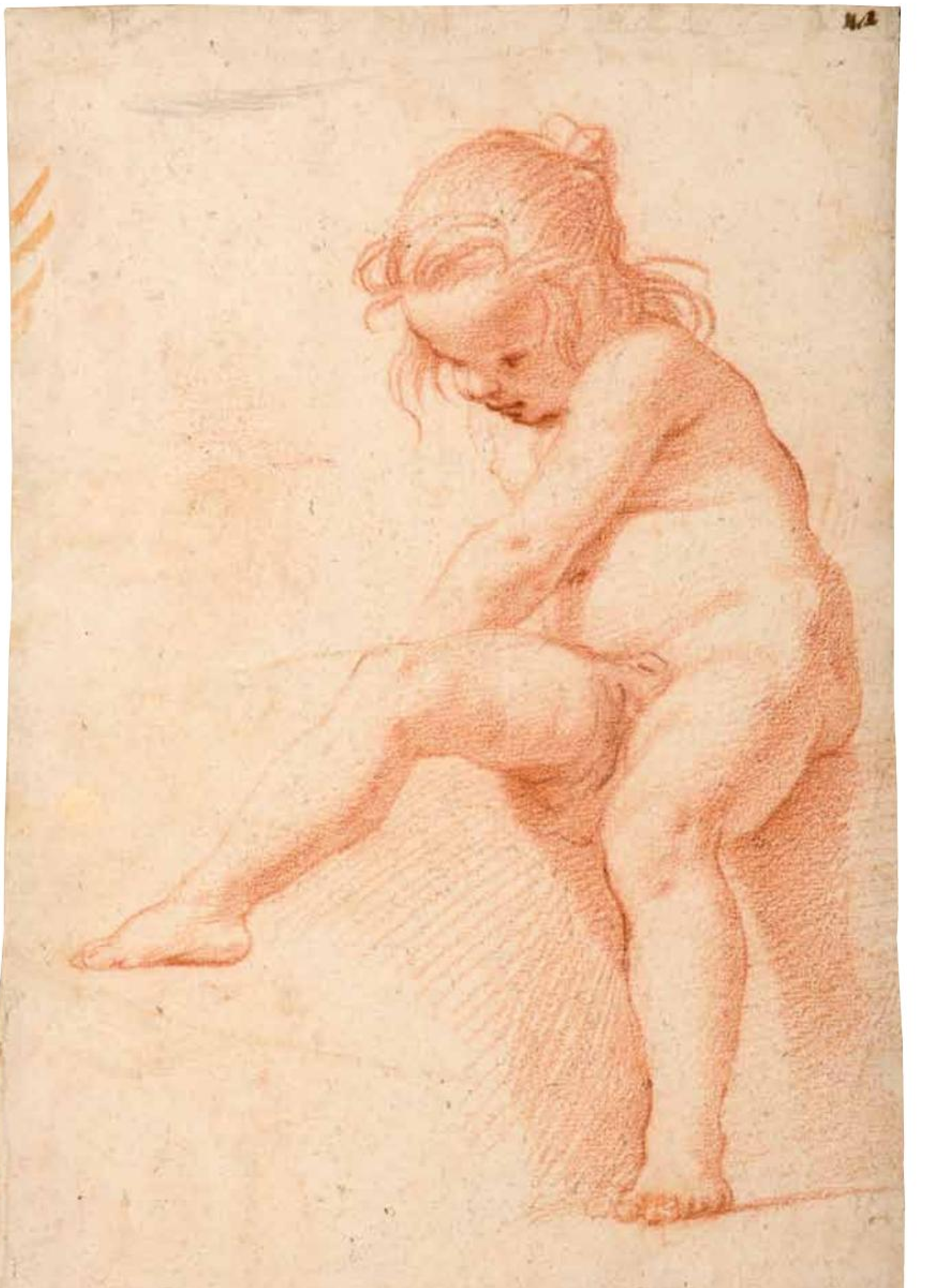
LITERATURE: London, Yvonne Tan Bunzl, *Master Drawings*, 1994, unpaginated, no.18.

The Emilian artist Bartolomeo Schedoni had a brief career of only about fifteen years, working mainly at the courts of the Este in Modena and the Farnese in Parma, and his oeuvre has been described by one modern scholar as '*among the most impressive manifestations of the legacy of Correggio in Parma and the Carracci reform movement in Bologna*.'[1] His earliest years as an artist were spent under the patronage of Duke Ranuccio I Farnese in Parma, who sent the young Schedoni to study with Federico Zuccaro in Rome. Back in Parma by 1597, Schedoni was again employed by the Farnese court but also painted an *Adoration of the Magi* for a convent in his native city of Modena. A chronology of his career is difficult to determine, however, since only a handful of paintings by the artist can be securely dated. Between 1602 and 1607 Schedoni lived and worked in Modena, where he received commissions from Duke Cesare d'Este and decorated the Sala del Vecchio Consiglio, or council chamber, of the Palazzo del Comune. By the end of 1607 Schedoni had returned to Parma and the court of Ranuccio Farnese. He died in 1615, possibly by his own hand, at the age of thirty-seven.

Drawings by Bartolomeo Schedoni are quite rare, as was already noted by the 18th century French connoisseur and collector Pierre-Jean Mariette in 1741. (This may be partly due to the fact that, apart from the decoration of the Palazzo del Comune in Modena in 1607, Schedoni did not work on large-scale decorations or other projects which would have required numerous preparatory studies.) As a draughtsman, he worked mainly in chalk or brush, but only rarely seems to have used pen and ink. Schedoni's chalk studies reflect the particular influence of the red chalk drawings of one of the artist's illustrious predecessors in Parma, Correggio, and his own drawings were in turn to prove influential on the draughtsmanship of such later artists as Giovanni Lanfranco and Guercino.

The attribution of this charming drawing to Schedoni was independently proposed in the early 1990s by Catherine Monbeig Goguel, Sir Denis Mahon, Myril Pouncey and Nicholas Turner, and was subsequently confirmed by the Schedoni scholar Dwight Miller[2]. Miller further noted that a similar awkwardness in the depiction of the leg in this drawing is found in Schedoni's squared black chalk study of a *Standing Young Boy* in the collection of the Dukes of Devonshire at Chatsworth[3], which is a study for a figure in the painting *Christian Charity* of 1611, today in the Museo Nazionale di Capodimonte in Naples.

The present sheet cannot be related to any surviving work by Schedoni, and indeed has the appearance of an informal drawing made from life, rather than a preparatory study for a painting. The positioning of the legs of the figure are nevertheless similar to those of putti or children in several paintings by Schedoni, such as *The Penitent Magdalene* in a private collection[4] or the *Holy Family at the Workshop* in the Palazzo Reale in Naples[5].



11

STEFANO DELLA BELLA

Florence 1610-1664 Florence

An Elaborate Vase Decorated with Nymphs, Snakes, a Swan and a Musical Score

Pen and brown ink and brown wash. Extensively inscribed on the musical scores at the centre and at the lower left.
195 x 130 mm. (7 5/8 x 5 1/8 in.)

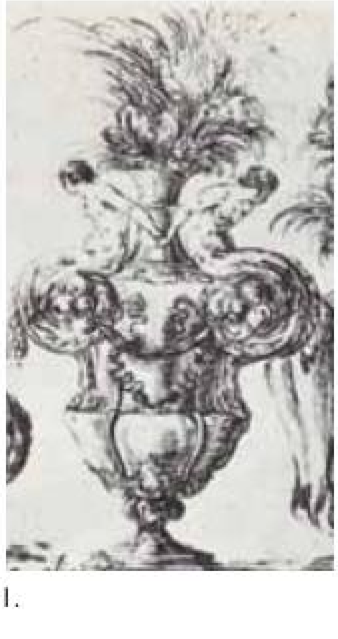
Watermark: Paschal lamb in a double circle [partial] (similar to Briquet 58-61; Rome 1531-1535, Naples 1548, 1570 and 1584).

PROVENANCE: Bernard Quaritch Ltd., London, in 1996 (as Carlo Antonio Buffagnotti); Acquired from them by the Cattaneo collection; Hill-Stone Inc., New York; Galerie Paul Prouté, Paris, in 2004; Monica Streiff, Switzerland.

A gifted draughtsman, printmaker and designer, Stefano della Bella succeeded Jacques Callot as Medici court designer and printmaker in Florence. Under the patronage of the Medici, he was sent in 1633 to Rome and in 1639 to Paris, where he remained for the next ten years. Della Bella established a flourishing career in Paris, publishing numerous prints and obtaining significant commissions from members of the court and the aristocracy. Indeed, the majority of his prints date from this fertile Parisian period. He continued to enjoy Medici patronage after his return to Florence in 1650, and over the next few years produced drawings of the Medici villas, as well as designs for costumes for the various pageants, masquerades and ballets of the Medici court. A hugely talented and prolific artist, Della Bella produced works of considerable energy and inventiveness, with an oeuvre numbering over a thousand etchings, and several times more drawings and studies.

This remarkable drawing is an unusual addition to the corpus of drawings by Della Bella. It does not relate to any known print by the artist, and may have been intended as a design for the frontispiece of a musical or theatrical book or manuscript, or perhaps as an autonomous work in its own right[1]. The drawing may nevertheless be associated with a number of ornament prints that were commissioned from Della Bella by Parisian publishers. The motif of the seated nymphs finds parallels in some examples from a set of decorative etchings, the *Raccolta di varii cappriccii et nove inventioni di cartelle et ornamenti*, published in Paris in 1646[2], while the nymphs and the form of the vase itself are akin to those found in a suite of six etchings of several different designs for vases, published as *Raccolta di vasi diversi* in c.1646[3]. The nymphs in the present sheet are particularly close to those flanking a vase (fig.1) in one of the *Raccolta di vasi diversi* etchings[4], as well as a preparatory drawing for this print in the Louvre[5]. As Phyllis Dearborn Massar has noted of the *Raccolta di vasi diversi* etchings, '*Fantastic vases, often based on antique bronzes, were perenially favorite subjects with printmakers. Stefano outfantasied all of them, both in the vases themselves and their exuberant contents.*'[6]

The words of the sheet music which form the central motif of this drawing seems to be a sonnet of sorts. Although the text is fragmentary, it can be read as '*Dammi fortuna / parlami al Core piaga d'Amore li ridarò / cieca importuna tu dici nò nò cieca impor- / tuna tu dici cosi*(?) *nò nò*', while the text continues at the bottom of the sheet with the words '*si pur felice*'[7].



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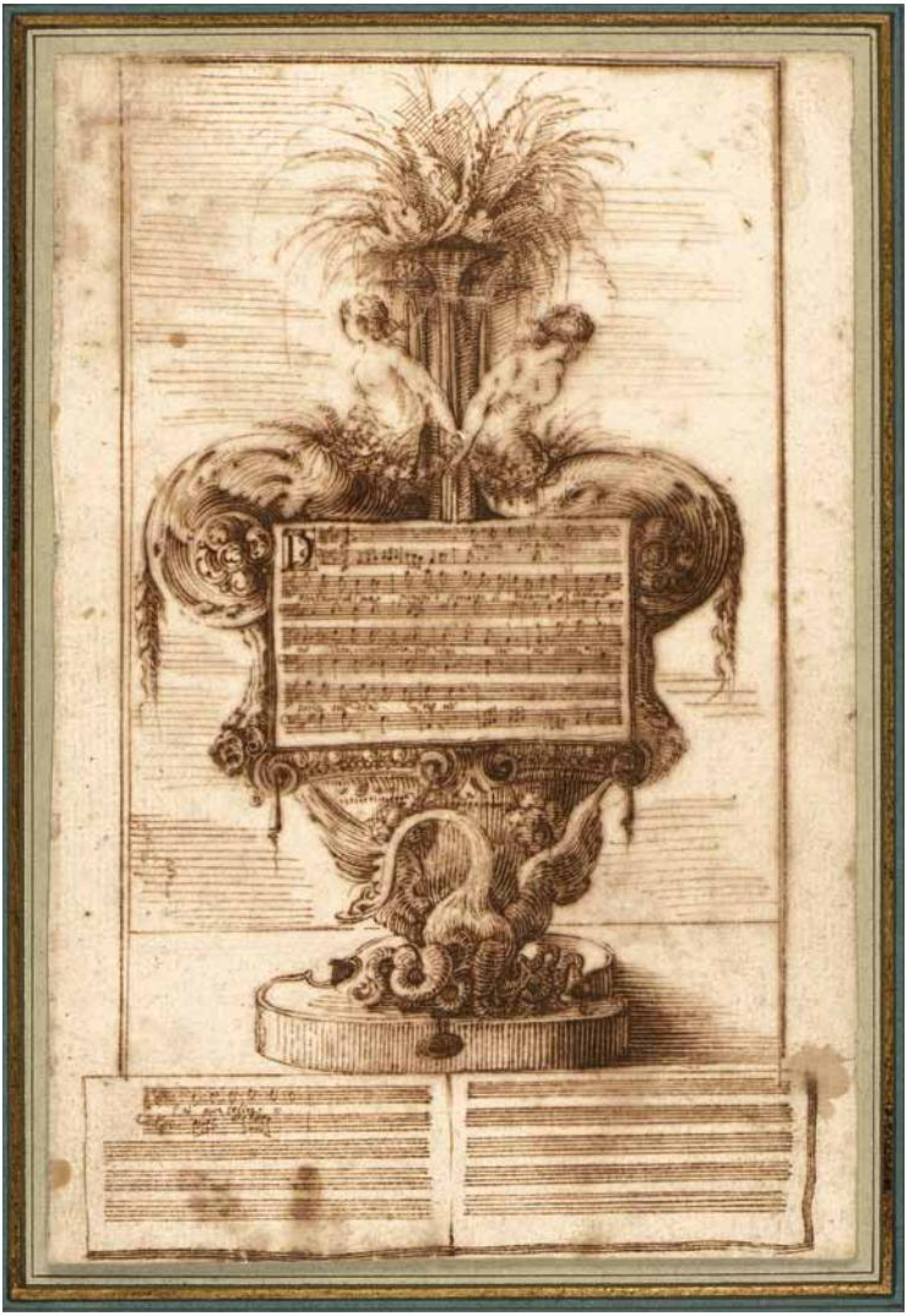

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12

GIOVANNI ANDREA PODESTÀ

Genoa c.1608-c.1674 Genoa or Rome

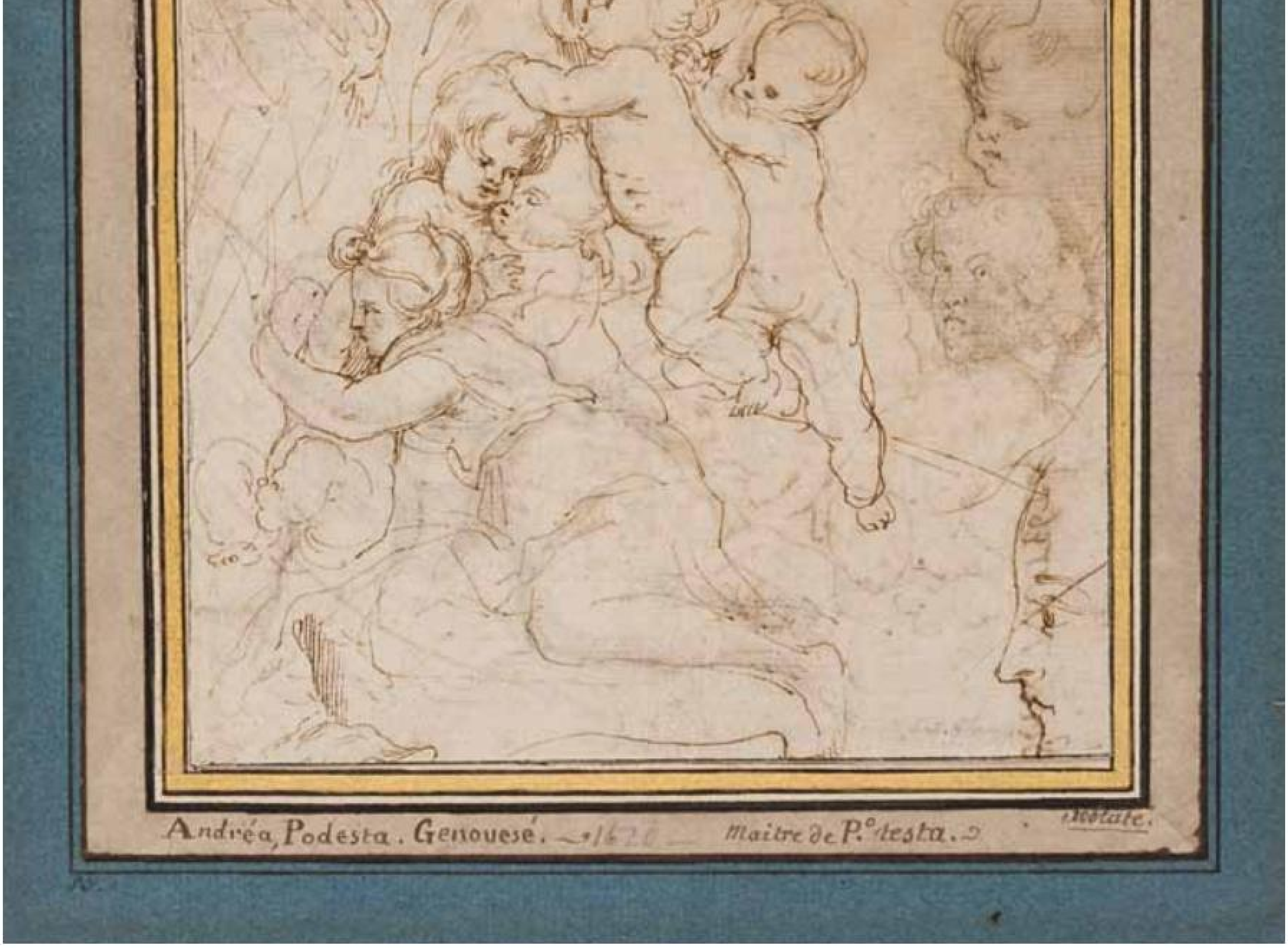
Recto: Studies of Putti and Children, Heads and a Woman
Verso: Studies of Putti and a Woman

Pen and brown ink, with framing lines in brown ink. The verso in pen and brown ink. Faintly inscribed *Sc. Flamande* (partially erased) in brown ink at the lower right, and further signed or inscribed *di(?) Podesta* in Greek letters in brown ink on the verso. Inscribed (by Calvière) *Andrea, Podesta. Genovese. Maitre de P.º testa.* in brown ink and dated *1620* in pencil on the mount. Numbered *83.* in brown ink on the old mount. Further inscribed *notate.*(?) in brown ink, over another, illegible inscription in pencil, on the mount.
215 x 162 mm. (8 1/2 x 6 3/8 in.) [sheet]

PROVENANCE: Charles-François de Calvière, Marquis de Vézénobres, Paris and Avignon (on his mount and with his inscription); Probably by descent to his grandson, Charles-Alexis de Calvière; Probably acquired from him by Jean-Baptiste-Florentin-Gabriel de Meyran, Marquis de Lagoy, Paris and St.-Rémy-de-Provence (Lugt 1710), his collector's mark faintly stamped at the lower right; Acquired from him by Count Moritz von Fries, Vienna (Lugt 2903), his drystamp at the lower left and on the mount; Presumably W. Mellish, London; Anonymous sale ('*The Property of a Gentleman*'), London, Sotheby's, 27 April 1927, part of lot 7 ('*Andrea Podesta. Sheet of Studies,* pen and ink, from the Moritz von Fries collection*; and four others*'), bt. Wilson for £1.15; R. E. A. Wilson (Savile Gallery), London; Sir Otto Beit, 1st Bt., London; Thence by descent; Anonymous sale, London, Christie's South Kensington, 12 December 2003, lot 359; Private collection.

Relatively little is known of the early life and career of the Genoese artist Giovanni Andrea Podestà. He is thought to have trained in the studio of Giambattista Paggi in Genoa, sometime before 1627, where among his fellow pupils was Giovanni Benedetto Castiglione. He also studied with Domenico Fiasella and Giovanni Andrea de Ferrari, but very little is known of his activity in Genoa before he settled in Rome around 1636. Although he noted his Genoese origins when he signed his etchings, Podestà seems to have spent most of his career in Rome, becoming a member of the Accademia di San Luca in 1650. He is recorded as making drawings after the antique statues and reliefs in the Giustiniani collection in Rome, some of which were later engraved for the *Galleria Giustiniana del Marchese Vincenzo Giustiniani*, published in two volumes in 1636. Podestà worked mainly as a printmaker, and etchings by him may be dated between 1636 and 1661. His first dated print, an etching after Titian done in 1636, is dedicated to the eminent scholar, antiquary, collector and patron Cassiano dal Pozzo. Indeed Podestà, like Castiglione, may be included among a group of artists working in Rome, including Nicolas Poussin and Pietro Testa, nurtured and promoted by dal Pozzo. Podestà is also noted as one of the people responsible for compiling the inventory of Cardinal Mazarin's collection of paintings, following his death in 1661. A handful of paintings of bacchanals with putti, considered in the past to be the work of Poussin or Testa, have also been tentatively attributed to Podestà.

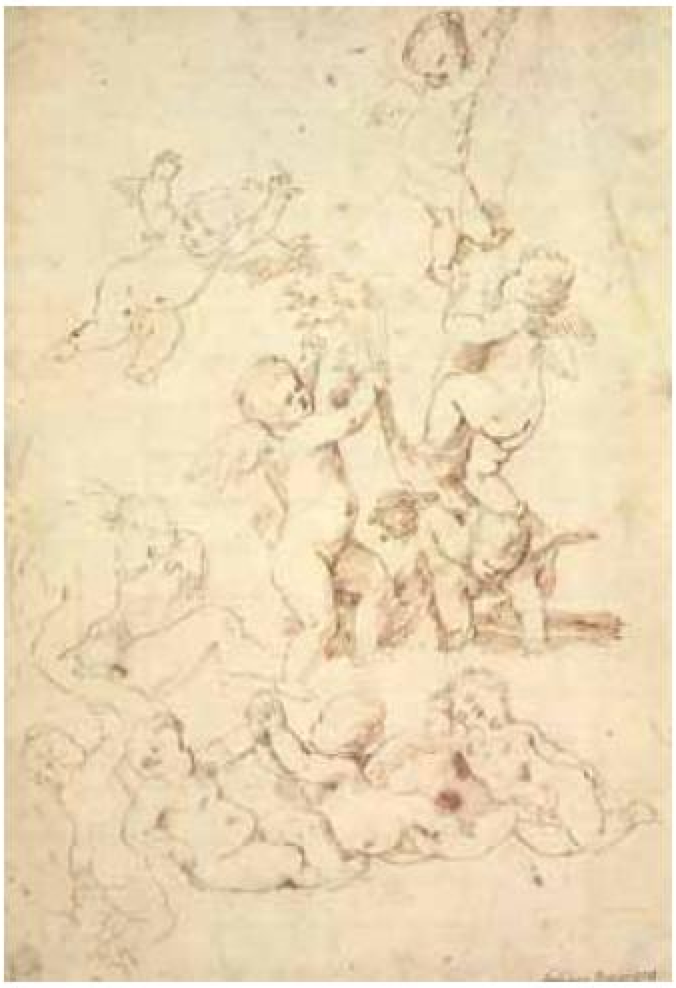
Almost all of Podestà's etchings, as well as his few surviving drawings, depict landscapes filled with frolicking putti, inspired by the bacchanals of both Titian and Poussin. Only a handful of drawings by Podestà - '*rapid, fresh and immediate sketches of putti*'[1] – are known. Stylistically comparable sheets of studies are in the Musée des Beaux-Arts in Rennes (fig.1)[2] and the National Galleries of Scotland in Edinburgh[3], while similarities can also be found in a more finished drawing of a *Bacchanal* in the Louvre[4]. Similar putti or *amorini* are seen in most of Podestà's etchings. In respect of this particular interest in putti, Podestà's work is paralleled in that of several of his contemporaries in Rome, including not only Poussin and Testa, but also the sculptor François Duquesnoy.


Andréa, Podesta . Genouesé . 1620
maitre de P.º testa .

Readily evident in this double-sided sheet, Podestà's work can often be of considerable charm, a feature sometimes lacking in the work of his more illustrious contemporaries. As has been noted, '*Although Podestà was neither a great designer nor a great draughtsman, his amusing conceits display the lighter side of the often sober classical devotees in Rome in the 1630s and 1640s.*'[5] Another scholar has added that, '*A study of Giovanni Andrea Podestà's entire artistic production, including paintings, drawings and etchings, reveals a consistent personality that developed along a single path. The subjects that he preferred and repeated, albeit with variations, were Bacchanals, children at play, and allegories relating to childlike representations…The compositions of Giovanni Andrea Podestà are filled with figures, but their structure is not particularly complex. The overall impression is of a certain* joie de vivre, *although on further analysis one sees that the movement is only apparently unrestrained. The individual gestures of the figures are carefully described.*'[6]

The present sheet has a provenance dating back to the 18th century, and was already identified as a work by Podestà when in the collection of its first recorded owner, Charles-François de Calvière, Marquis de Vézénobres (1693-1777). A friend of such collectors and connoisseurs as Pierre Crozat, the Comte de Caylus and Pierre-Jean Mariette, Calvière assembled the bulk of his collection of mainly Italian drawings between 1720 and 1760, although he continued to acquire drawings until his death[7]. Almost all of his collection, including nearly five hundred drawings, was dispersed at auction in Paris in 1779, two years after his death. This sheet of studies by Podestà, however, was one of twenty-four drawings from the Calvière collection acquired by the Provençal nobleman Jean-Baptiste-Florentin-Gabriel de Meyran, the Marquis de Lagoy (1764-1829), probably from Calvière's grandson. Lagoy's collection of drawings numbered some three thousand sheets by nearly nine hundred artists. Roughly a third of the collection was made up of Italian drawings, including several works each by Raphael and Michelangelo, now in the Ashmolean Museum in Oxford.

This drawing also bears the collector's mark of the Viennese banker Count Moritz von Fries (1777-1826), who is known to have purchased drawings from the Marquis de Lagoy in 1810. Von Fries assembled a very fine collection of around 100,000 prints and drawings, but financial difficulties forced him to sell much of the collection in the 1820s. While his extensive collection of prints was sold in a series of auctions in 1824 and 1828, the drawings were given to one of his creditors, a certain W. Mellish, and were soon dispersed. The present sheet was later in the collection of Sir Otto John Beit, 1st Baronet, KCMG, FRS (1865-1930), a German-born British financier, art collector and philanthropist, and remained in the possession of his descendants until recently.



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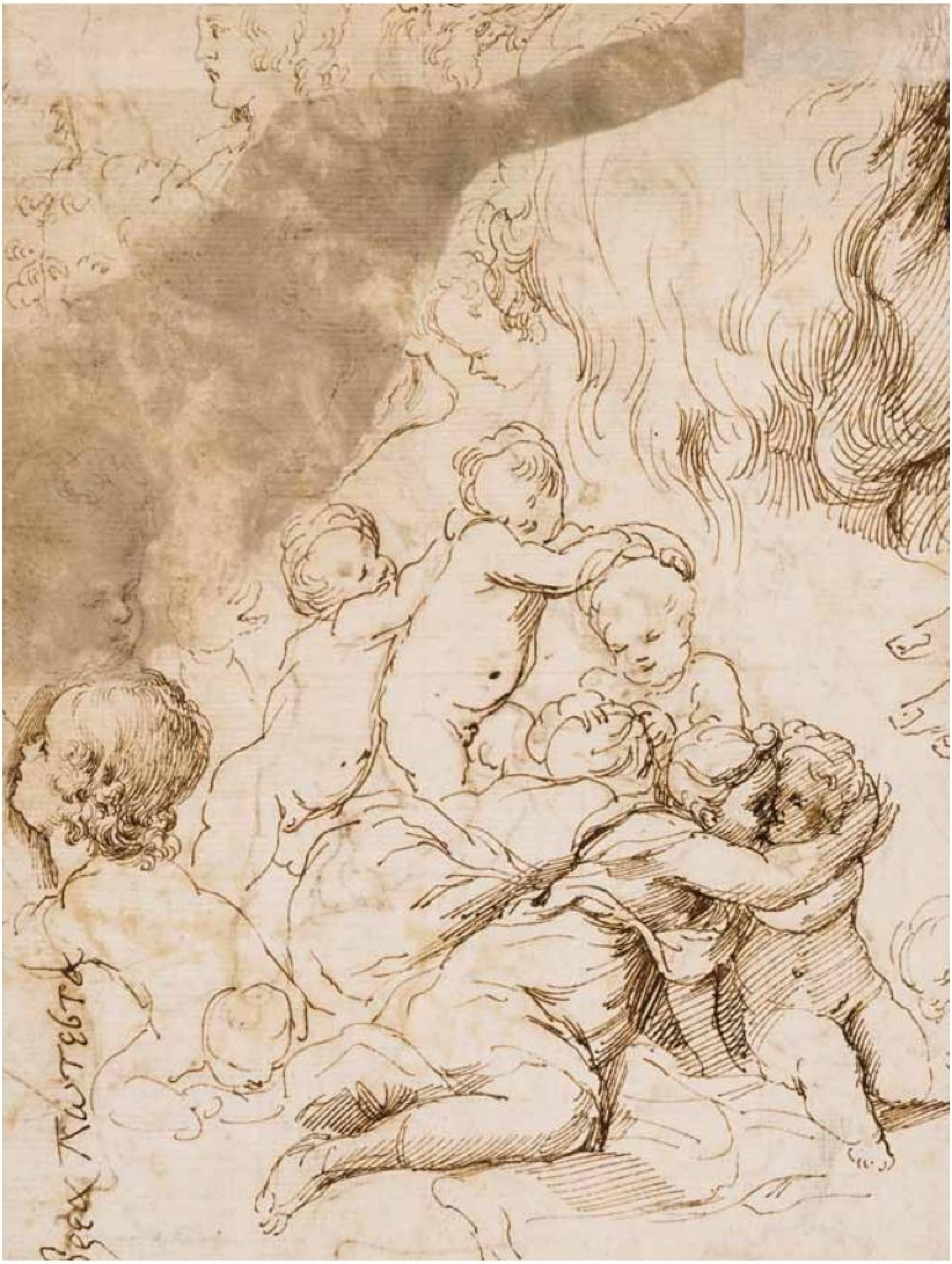

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13

SALVATOR ROSA

Arenella 1615-1673 Rome

A Standing Halberdier

Pen and brown ink and brown wash, over a black chalk underdrawing. Laid down on an 18th century (Richardson) mount, inscribed *Salvator Rosa* in brown ink at the bottom and with the shelfmark *D.* in brown ink on the reverse. Further inscribed *From the collection of Jonathan Richardson, the Painter* in brown ink in the bottom margin of the mount, and faintly inscribed *Lot 120* in brown ink on the reverse of the mount.
147 x 90 mm. (5 3/4 x 3 1/2 in.) [sheet]

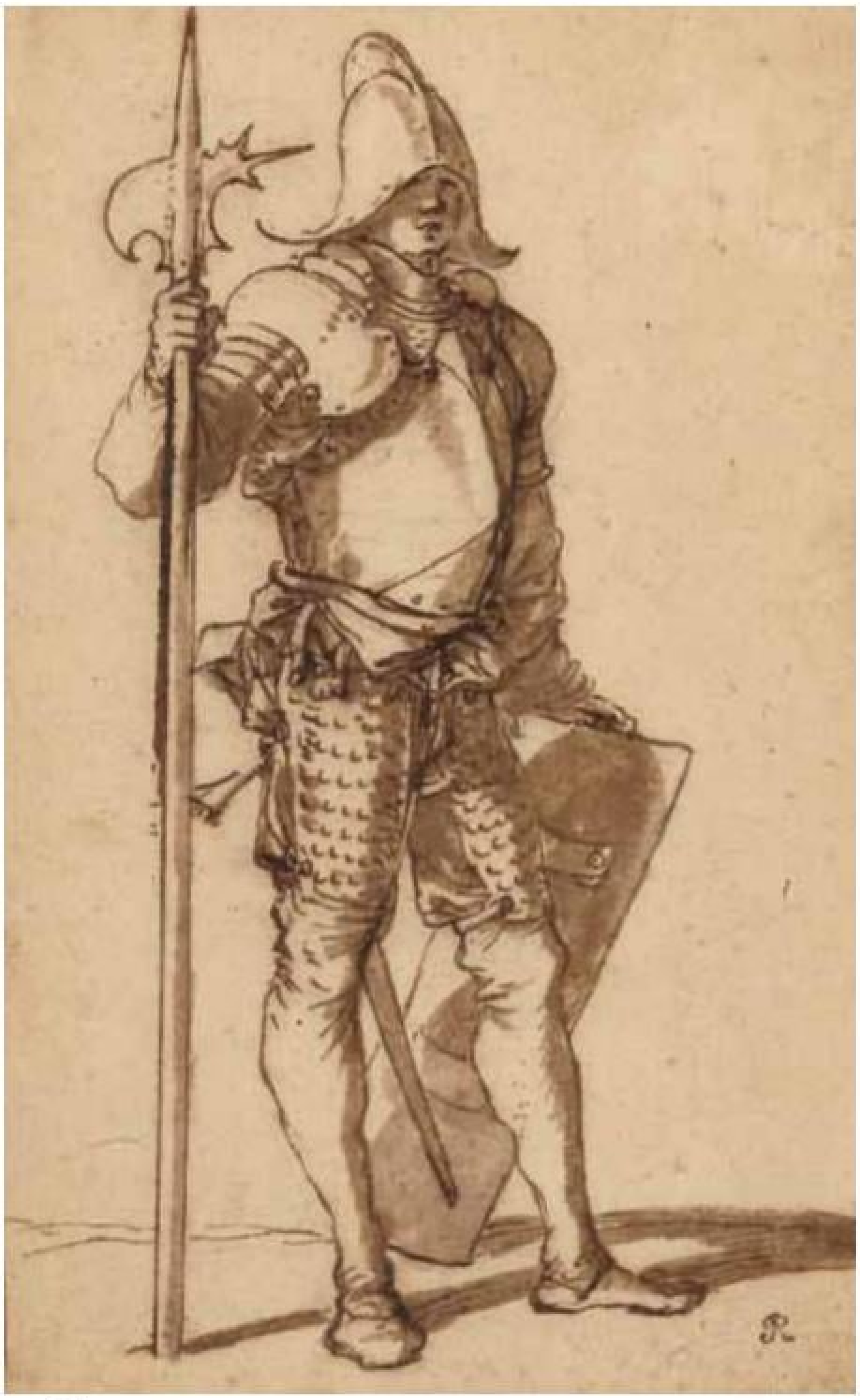
PROVENANCE: Jonathan Richardson, Senior, London (Lugt 2184), with his shelfmark (cf. Lugt 2983 and 2984) and on his mount; Probably his sale, London, Christopher Cock, 22 January to 8 February 1747; A. Scott Carter (according to a note on the backing sheet)[1]; Anonymous sale, London, Sotheby's, 26 November 1970, lot 42 (bt. F. Challener); John Appleby, Jersey; Thence by descent.

LITERATURE: Michael Mahoney, *The Drawings of Salvator Rosa*, New York and London, 1977, Vol.I, p.440, no.45.8; Vol.II, fig.45.8 (as whereabouts unknown); Richard W. Wallace, *The Etchings of Salvator Rosa*, Princeton, 1979, p.168, no.37a (not illustrated); Paolo Bellini and Richard W. Wallace, ed., *The Illustrated Bartsch. Vol.45 – Commentary: Italian Masters of the Seventeenth Century*, 1990, p.393 under no. .057 (Bartsch 44).

Salvator Rosa studied in Naples with his brother-in-law Francesco Fracanzano, as well as probably with Jusepe de Ribera and Aniello Falcone, before making two trips to Rome in the second half of the 1630s. The following decade found him working in Florence, where among his patrons was Giovanni Carlo de' Medici. It was in Florence that Rosa developed an interest in historical and mythological subjects, as well as in themes of witchcraft and the occult. An eccentric personality, he moved in literary and intellectual circles, which in turn inspired his idiosyncratic artistic vision. Returning to Rome in 1649, Rosa continued to paint unusual, often fantastical or macabre subjects alongside the paintings of battle scenes and wild landscapes with which he had first made a name for himself, while in the late 1660s his compositions became darker and more oppressive. Rosa was also a gifted and prolific printmaker, and produced over one hundred etchings, which were published and widely distributed in his lifetime.

Rosa was a superb draughtsman, and his spirited drawings were highly praised by connoisseurs in his own day. The bulk of the nine hundred or so extant drawings by the artist are figure studies, usually in his preferred medium of pen and ink, and often enlivened with touches of wash. Many of the drawings from the early part of his career are signed, and may have been sold to collectors or presented as gifts to friends or patrons. However, almost no signed drawings dating from after 1649 exist, and it has been suggested that, after his return to Rome, Rosa chose to keep most of his drawings for himself, and did not part with them.

The present sheet is a preparatory study for an etching (fig.1)[2] from Rosa's celebrated *Figurine* series; a group of sixty-two prints of soldiers, peasants and other figures, depicted either individually or in groups of two, three or more. These etchings, which were published with a dedication to the artist's friend and patron, the Roman banker and art collector Carlo de' Rossi[3], can be dated to Rosa's years in Rome, around 1656-1657. As Helen Langdon has noted of the *Figurine* etchings, '*This series, which has no preconceived theme, was a* capriccio, *or bravura display of fantasy and improvisation...a dazzling array of figures, a masterful display of variety of pose and mood, of gestures and groupings. Rosa shows warriors standing, walking, beckoning, gesturing, seated on rocks, asleep or shrouded in melancholy; they wear archaicizing dress that blends vaguely antique and Renaissance armour with exotic and imaginative detail, and carry war hammers, maces and swords...to the seventeenth-century viewer they would perhaps*



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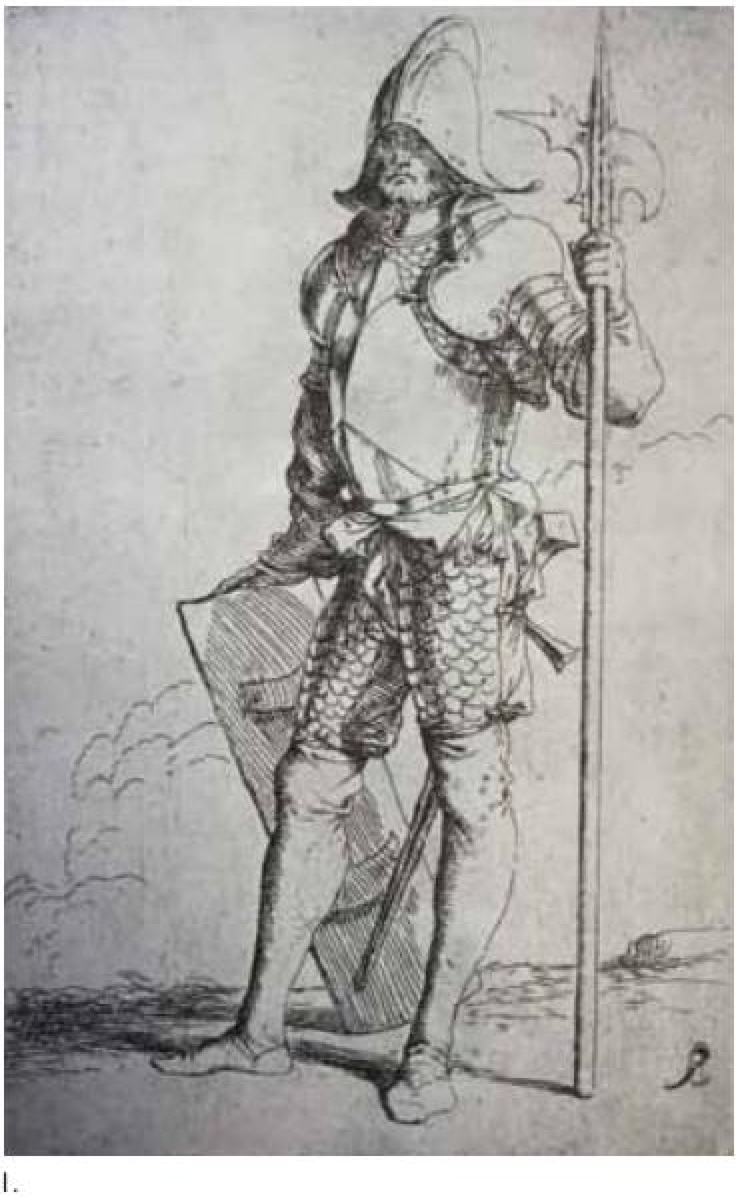
have seemed an evocation of the knights and warriors of chivalric romance.'[4] Often acquired as a complete set of prints and bound into albums, Rosa's *Figurine* etchings remained popular with collectors well into the 18th century.

In every case, the protagonists of the *Figurine* etchings are depicted removed from any context or setting. As Richard Wallace has noted '*They look as they do because they derive from the drawn and painted figures whose purpose it was to populate Rosa's landscapes, harbor scenes, and battles and to give these settings life and vivacity by their energetic and varied postures, gestures, and groupings. The* Figurine *are in a sense extracts from the paintings. It is as if Rosa decided to isolate these figures from the context that brought them into being in order to elevate them to the status of complete works of art in themselves.*'[5]

It has been suggested that, apart from helping to spread Rosa's fame, the *Figurine* etchings may also have served to rebut the claims, made by the artist's critics, that he was merely a landscape painter, without the ability to depict figures. As Wallace has observed, '*Rosa was very touchy about his reputation as a figure painter...With the* Figurine *he undoubtedly meant to show everyone, including his detractors... that he could master the human figure in an almost infinite variety of poses and expressive states.*'[6]

Around forty of Salvator Rosa's preparatory drawings for individual etchings in the *Figurine* series survive[7]. All are of identical dimensions to the etchings, and in most respects very close to the final print, albeit in reverse. Interestingly, however, almost none of the preparatory drawings appear to have been indented with a stylus for transfer to the copper plate.

The 18th century English portrait painter and connoisseur Jonathan Richardson the Elder (1667-1745), whose collector's mark is found at the lower right corner of the sheet, owned a remarkable collection of nearly five thousand drawings, mostly Italian works of the 16th and 17th centuries, assembled over a period of about fifty years.



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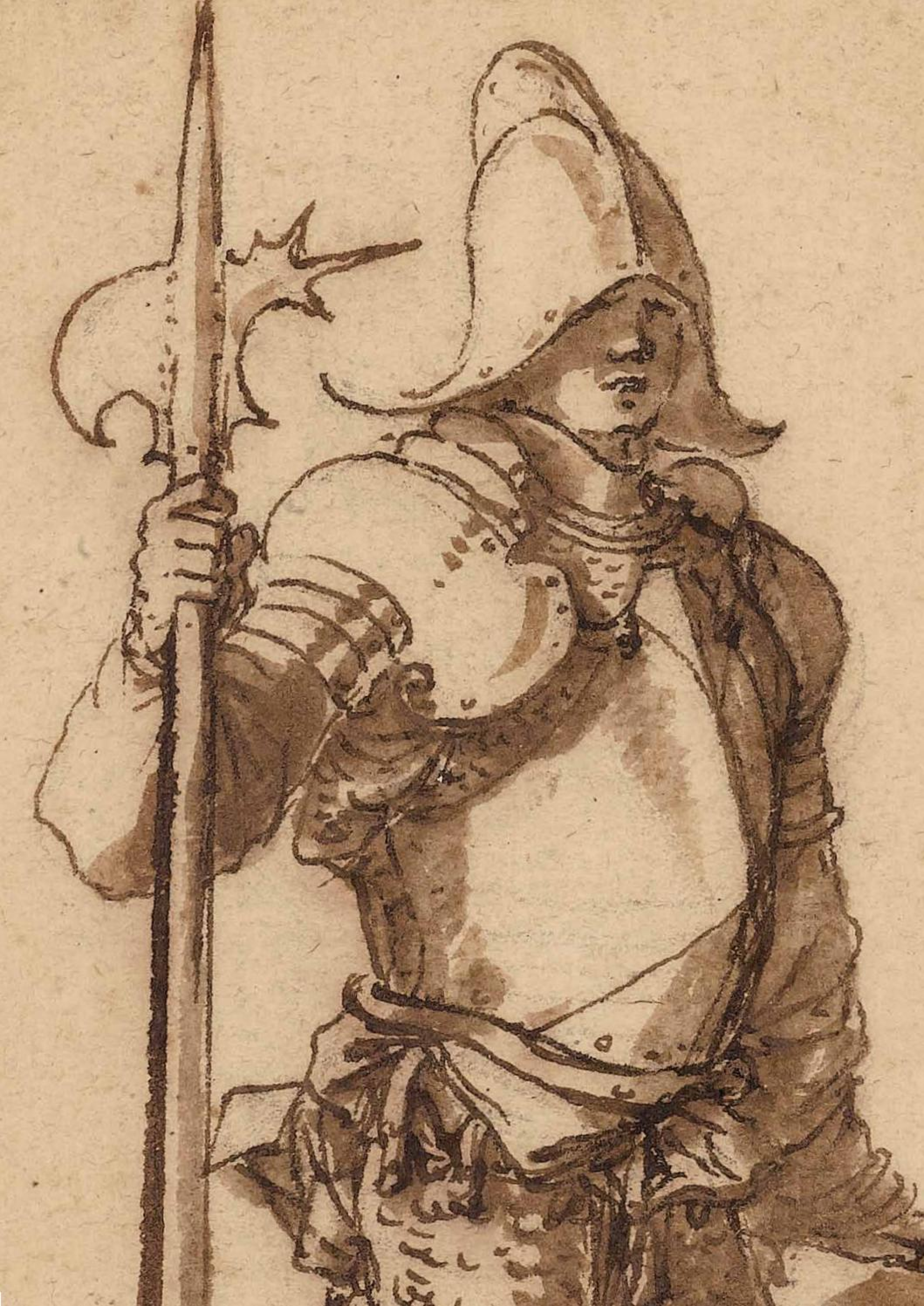
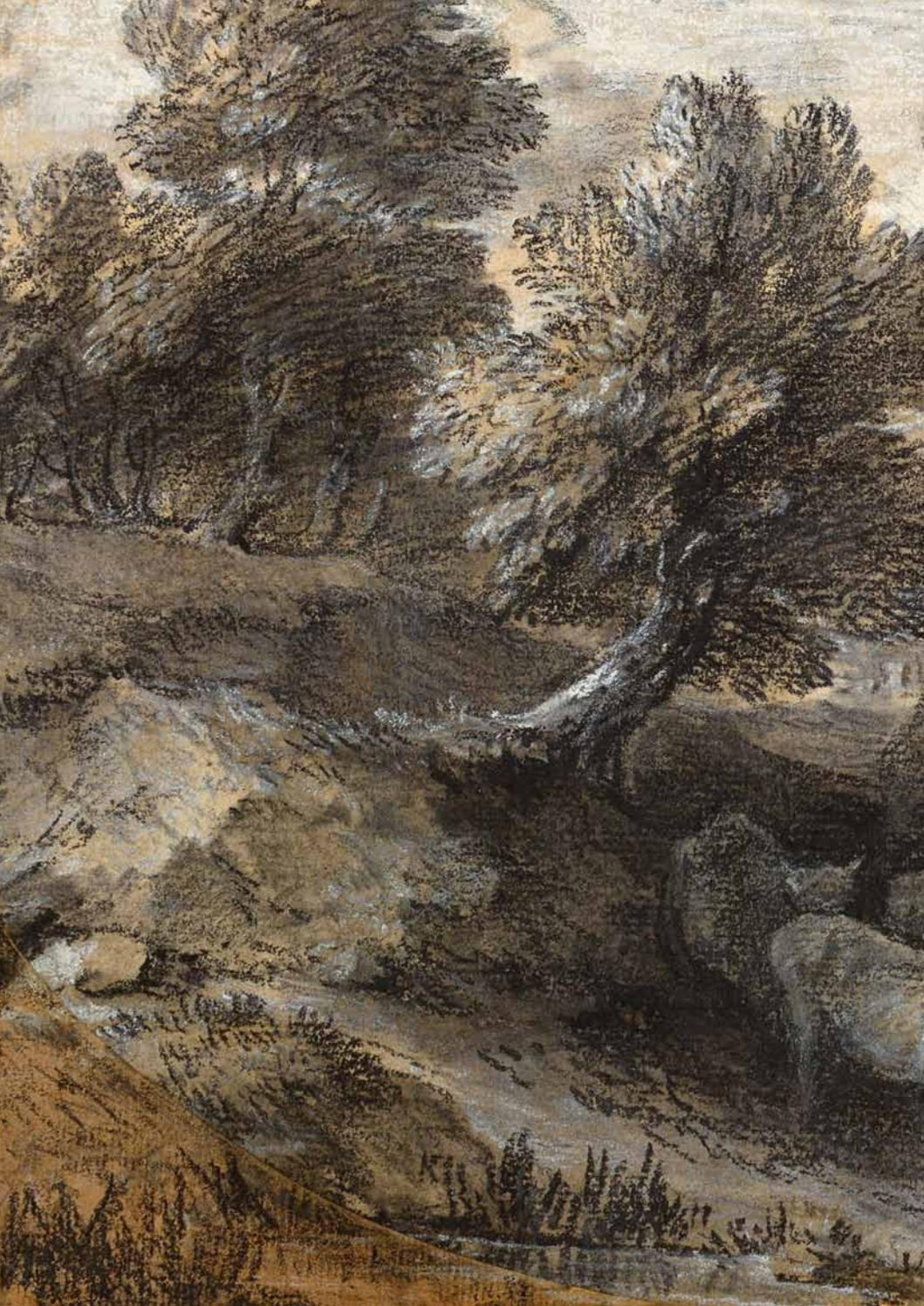
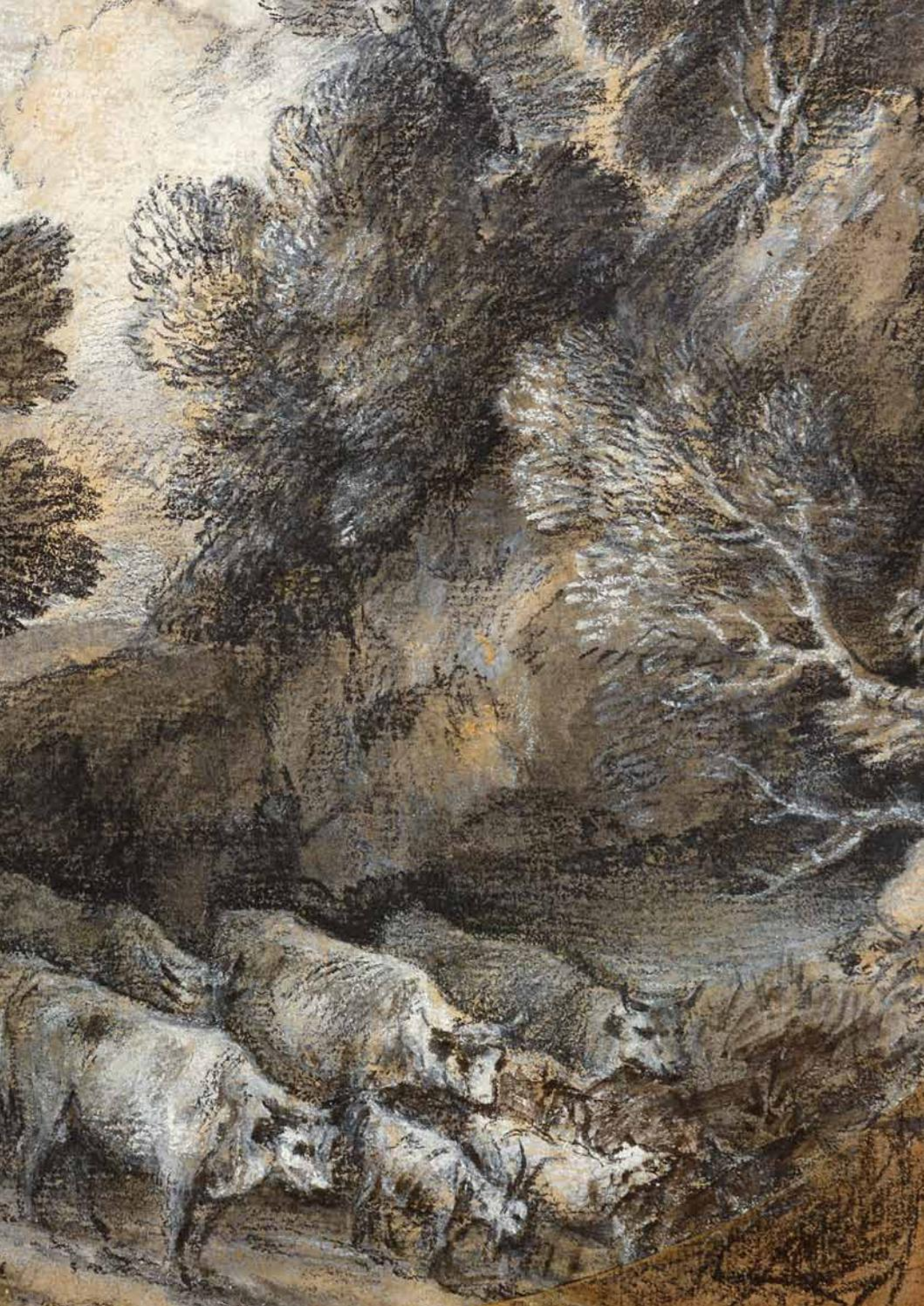






14

THOMAS GAINSBOROUGH, R.A.

Sudbury 1727-1788 London

Wooded Landscape with Cattle and Goats

Black and white chalk, with stumping, on buff paper, backed. Originally of oval format, and later made up, probably by the artist, at the lower left and right corners and the upper left corner.
229 x 294 mm. (9 x 11 1/2 in.)

PROVENANCE: Mr. McPeake; His sale, London, Puttick & Simpson, 3 June 1943, lot 56 (bt. Yakaloff); Agnew's, London, in 1944; Sold by them to Francis Falconer Madan, Oxford; Bought back by Agnew's, London; Sold by them in 1944 to Roger Mellor Makins, later 1st Baron Sherfield Washington, D.C.; Agnew's, London; Sold by them to Sir Raymond and Lady Smith, Caracas, Venezuela; Private collection, Connecticut; Agnew's, London, in 1989; Mr. and Mrs. Christopher Witt; Their sale, London, Sotheby's, 10 November 1994, lot 50; Spink, London, in 1995; Acquired from them by Bernadette and William M. B. Berger, Denver, Colorado; The Berger Collection Educational Trust, Denver.

LITERATURE: John Hayes, *The Drawings of Thomas Gainsborough*, New Haven and London, 1970, Vol.I, p.168, no.258 (not illustrated); Hugh Belsey, 'A Second Supplement to John Hayes's *The Drawings of Thomas Gainsborough*', *Master Drawings*, 2008, p.442, no.258.

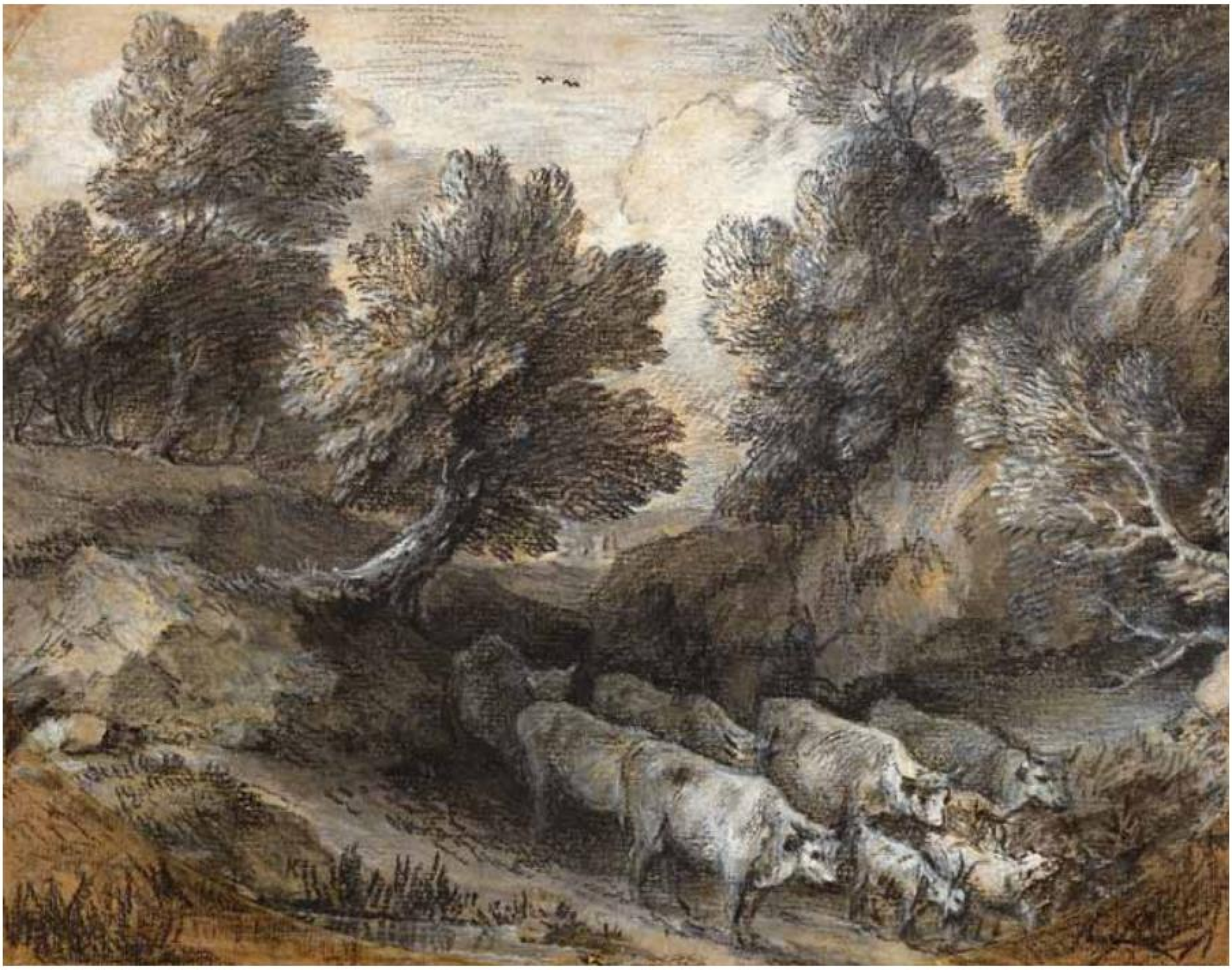
EXHIBITED: London, Agnew's, *71st Annual Exhibition of Water-Colour Drawings*, 1944, no.68; London, Agnew's, *116th Exhibition of Watercolours and Drawings*, 1989, no.81; London, Spink, *Annual Exhibition of Watercolours and Drawings*, 1995, no.4; Denver, Denver Art Museum [on loan TL-17951].

The musician William Jackson, a close friend of the artist and an early biographer, wrote of Thomas Gainsborough that, '*If I were to rest his reputation upon one point; it should be on his Drawings...No man ever possessed methods so various in producing effect, and all excellent…his works, therefore, in this branch of the art, approach nearer to perfection than his paintings.*'[1] Landscape drawings account for over three-quarters of Gainsborough's output as a draughtsman, and include some of his finest works. As the scholar John Hayes has noted, '*Gainsborough was a prolific, indeed compulsive, landscape draughtsman.*'[2] Overburdened with portrait commissions, the artist seems to have turned to the freedom of landscape drawing as a means of relaxation. As he wrote in a letter to Jackson, '*I'm sick of Portraits and wish very much to take my Viol[a] da Gam[ba] and walk off to some sweet Village where I can paint Landskips and enjoy the fag End of Life in quietness & ease.*'[3]

Gainsborough's landscape drawings were done for his own pleasure, and evince a deeply personal, and often quite poetic, view of nature. His landscapes were not in any way meant to be topographically accurate, and were almost always imaginary views. The drawings exist in varying degrees of finish, and utilize a range of different techniques; in fact they are among his most experimental works as a draughtsman. Gainsborough apparently never sold any of his drawings, although he is thought to have given away many of them as presents. As Susan Sloman has pointed out, '*During his lifetime Gainsborough's drawings were known to an inner circle of friends, artist and connoisseurs, but not to the wider public.*'[4]

This finished drawing of a *Wooded Landscape with Cattle and Goats*, of remarkable richness of colour, may be dated to the late 1760s or early 1770s. At this time Gainsborough was living and working in Bath, and his landscapes, previously quite rustic in spirit, began to take on a more classical air, with echoes of the paintings of Claude and Rubens that the artist would have seen in private collections in the area. It was also at this time that Gainsborough was experimenting with various combinations of ink, chalk, watercolour and varnish in his landscape drawings.

The composition of the present sheet was further developed in a very large, varnished oil sketch of a *Rocky Wooded Landscape with Drovers and Cattle* (fig.1), painted in oil and watercolour on six sheets of

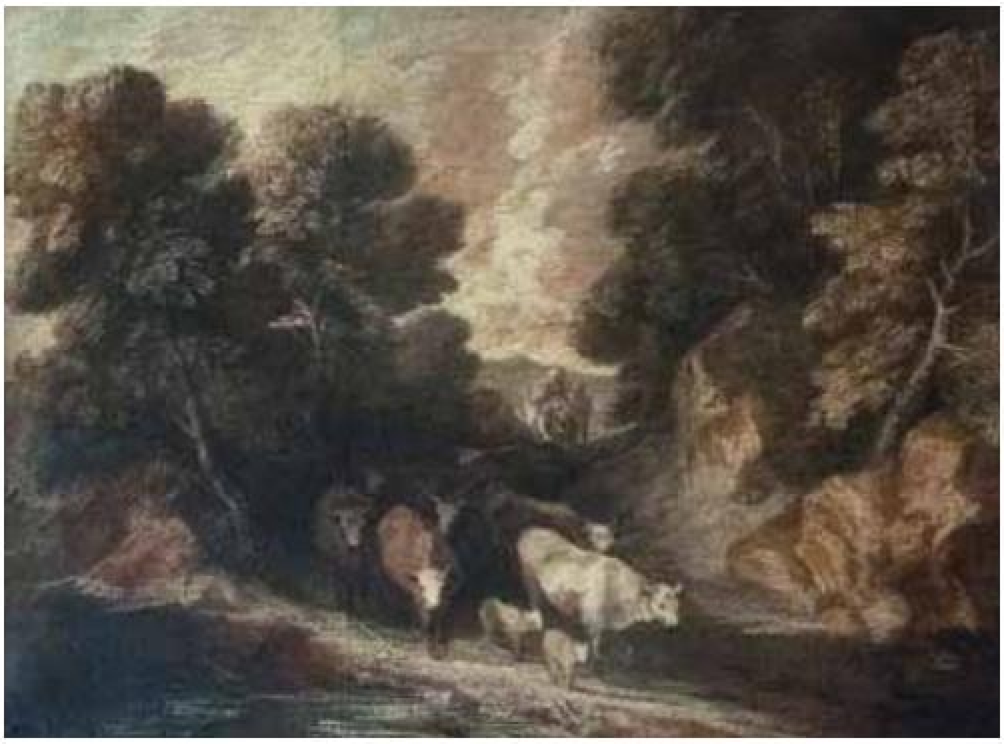


paper joined together and mounted onto canvas. Today in the Faringdon Collection at Buscot Park in Berkshire[5], the *Rocky Wooded Landscape with Drovers and Cattle* was probably exhibited at the Royal Academy in London in 1772, as one of '*Two Landscapes, Drawings, in imitation of painting*'.

Gainsborough produced a number of other highly finished landscape drawings in the late 1760s and early 1770s, all of about the same size, which may be seen as part of his stated desire to imbue his drawings with the depth and intensity of his oil paintings. Indeed, the only landscape drawings that the artist exhibited in London in his lifetime were the '*Two Landscapes, Drawings, in imitation of oil painting*' – one of which was, in all likelihood, the aforementioned large oil sketch at Buscot Park – and eight smaller landscapes, shown at the Royal Academy in 1772. These were described by Horace Walpole, in a note in his copy of the catalogue, as of '*very great effect, but neat, like needlework*'.

In his 1970 catalogue raisonné of Gainsborough's drawings, John Hayes compares the present sheet, on stylistic grounds, with a drawing of a *Wooded Landscape with Figures and Cattle in a Stream* (fig.2), formerly in the collection of Lord Wharton in London[6]. He points out that '*the treatment of the foliage and foreground detail, the hatching in the sky and the outlining of the clouds*'[7] are similar in both drawings.

Hayes further notes that a painted copy of the present sheet by Thomas Barker of Bath (1769-1847), '*which varies only in the inclusion of a herdsman and dog and the omission of the birds*'[8], was sold at auction in London in 1964.



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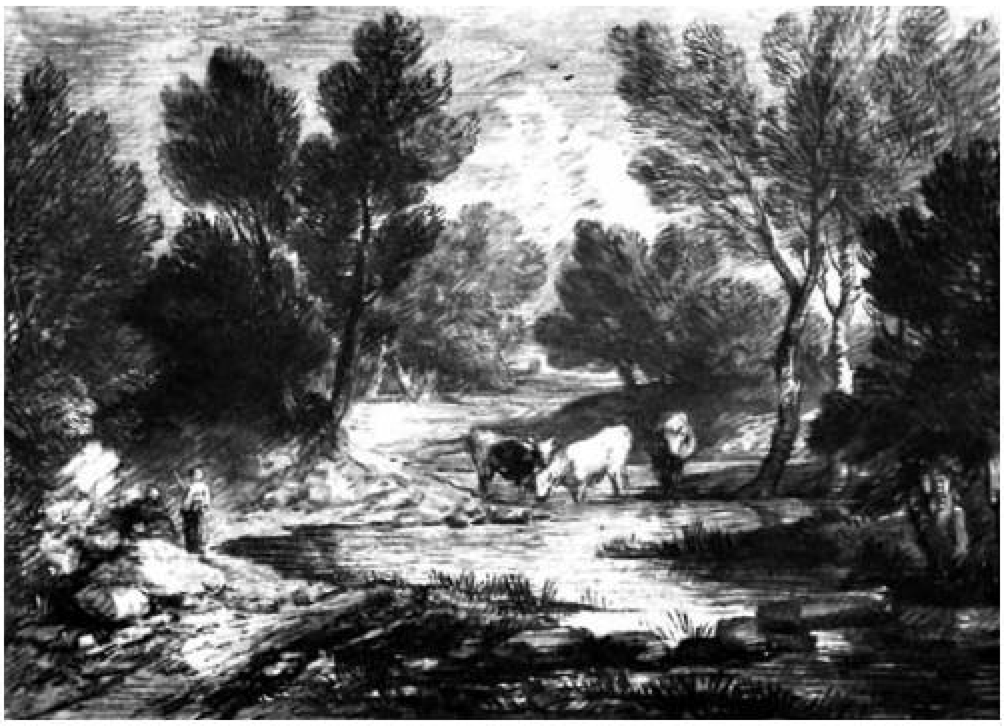

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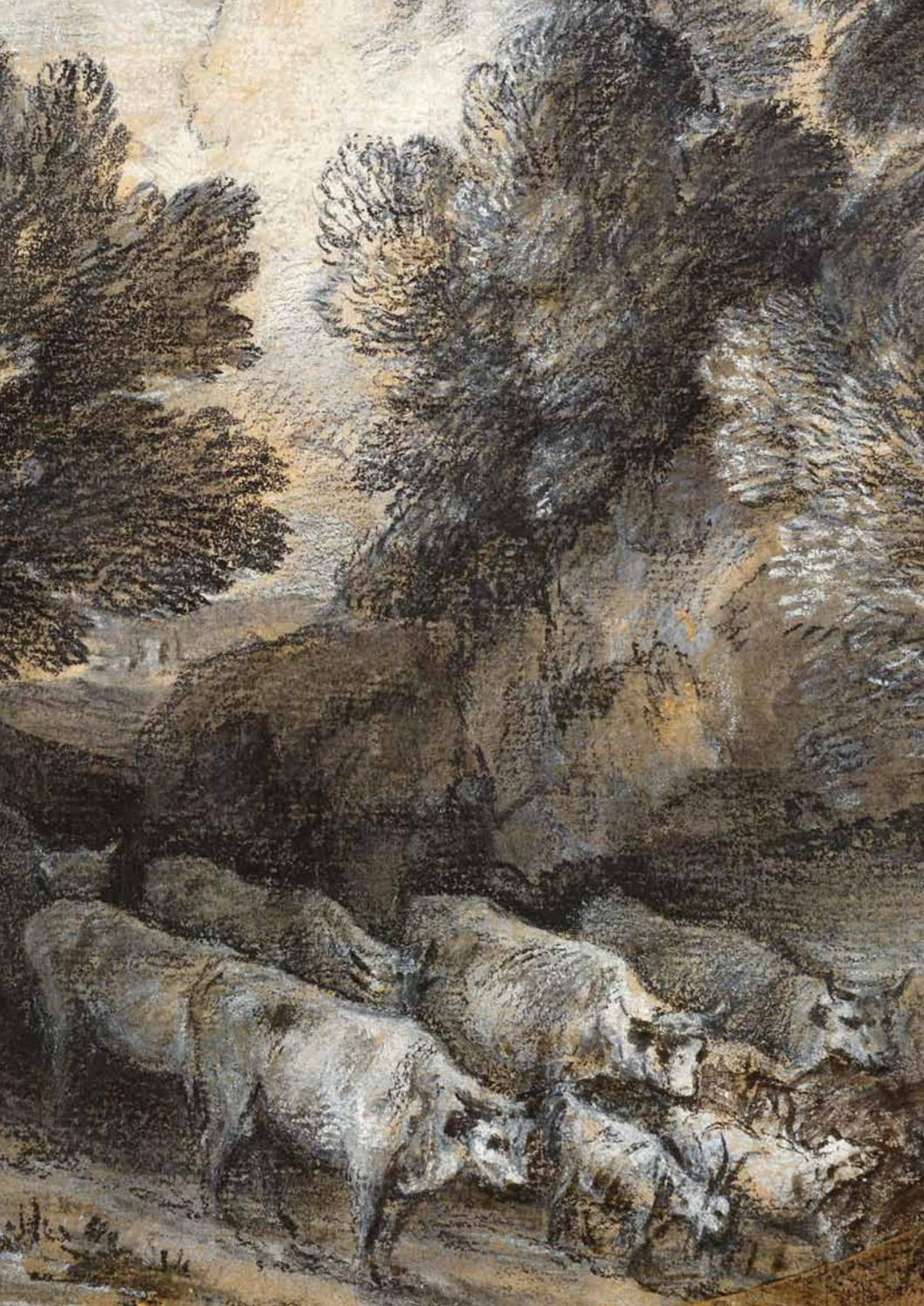


15

JOHAN TOBIAS SERGEL

Stockholm 1740-1814 Stockholm

A Dancing Maenad with a Sacrificial Lamb

Red chalk, within a drawn oval.
173 x 163 mm. (6 3/4 x 6 3/8 in.) [image]
202 x 183 mm. (8 x 7 1/4 in.) [sheet]

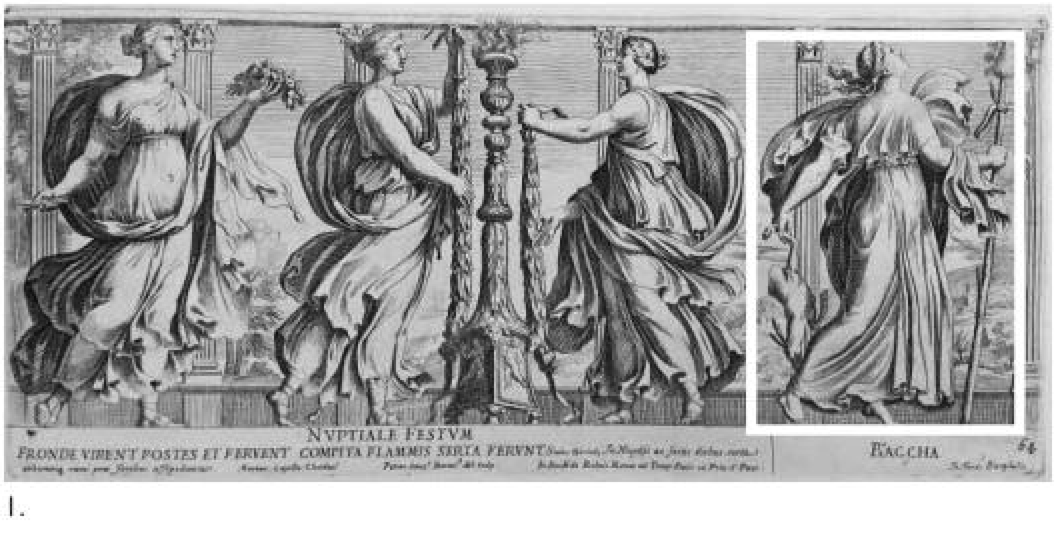
Watermark: Large coat of arms.

PROVENANCE: The artist's son, Johan Gustav Sergel, Ärla, Södermanland[1].

LITERATURE: Ragnar Josephson, *Sergels Fantasi,* Stockholm, 1956, Vol.I, p.63, fig.55.

Among the finest sculptors of the Neoclassical period, the Swedish artist Johan Tobias Sergel was, like his younger contemporaries Antonio Canova, Bertel Thorvaldsen and John Flaxman, also a talented and prolific draughtsman. A student of the sculptor Pierre Hubert L'Archevêque, Sergel arrived in Rome on a royal stipend in 1767, at the age of twenty-seven. He remained in Italy for eleven years, earning a number of important sculptural commissions that brought him great renown, such as a *Reclining Faun*, executed around 1770. He also enjoyed the patronage of several significant connoisseurs[2]. Apart from his sculptures of classical and mythological subjects, Sergel produced a great number of drawings during his time in Italy; studies for sculpture – usually in red chalk, and close in style to the drawings of the French sculptor Edmé Bouchardon – and a far more numerous group of free and expressive pen sketches of figures and scenes from contemporary Roman life, as well as caricatures of friends and fellow artists. Summoned back to Sweden in 1779 by King Gustav III, Sergel found that despite his desire to create monumental works in sculpture, only a few important official commissions were available, and much of the remainder of his career was spent executing portrait busts and medallions for private patrons. The richest and most varied artistic expression of his art, therefore, continued to be found in his drawings. With their bold washes and spirited penmanship, they display the artist's inventiveness and imagination to great effect, and rank among his finest achievements[3].

This study after an antique relief was drawn during Sergel's stay in Rome, between 1767 and 1778. As has been noted of this period, '*It was Rome that set the genius of Sergel free…It is easy to understand why a young artist from a country, not abundant in art, should be overwhelmed by the art treasures of Rome – Classical, Mediaeval, Renaissance and Baroque – …he embarked upon profound and methodical studies in museums and churches…For close upon three years he drew and modelled from works belonging to old and recent times.*'[4] The artist has here copied part of an ancient relief of bacchantes at the Villa Borghese, possibly working from an etched copy of the frieze (fig.1) by the printmaker Pietro Santi Bartoli, published in 1693 in his *Admiranda Romanarum Antiquitatum*[5]. Sergel has transposed the figure into a medallion format, and has altered some details of the original sculpture, notably the drapery and the lamb.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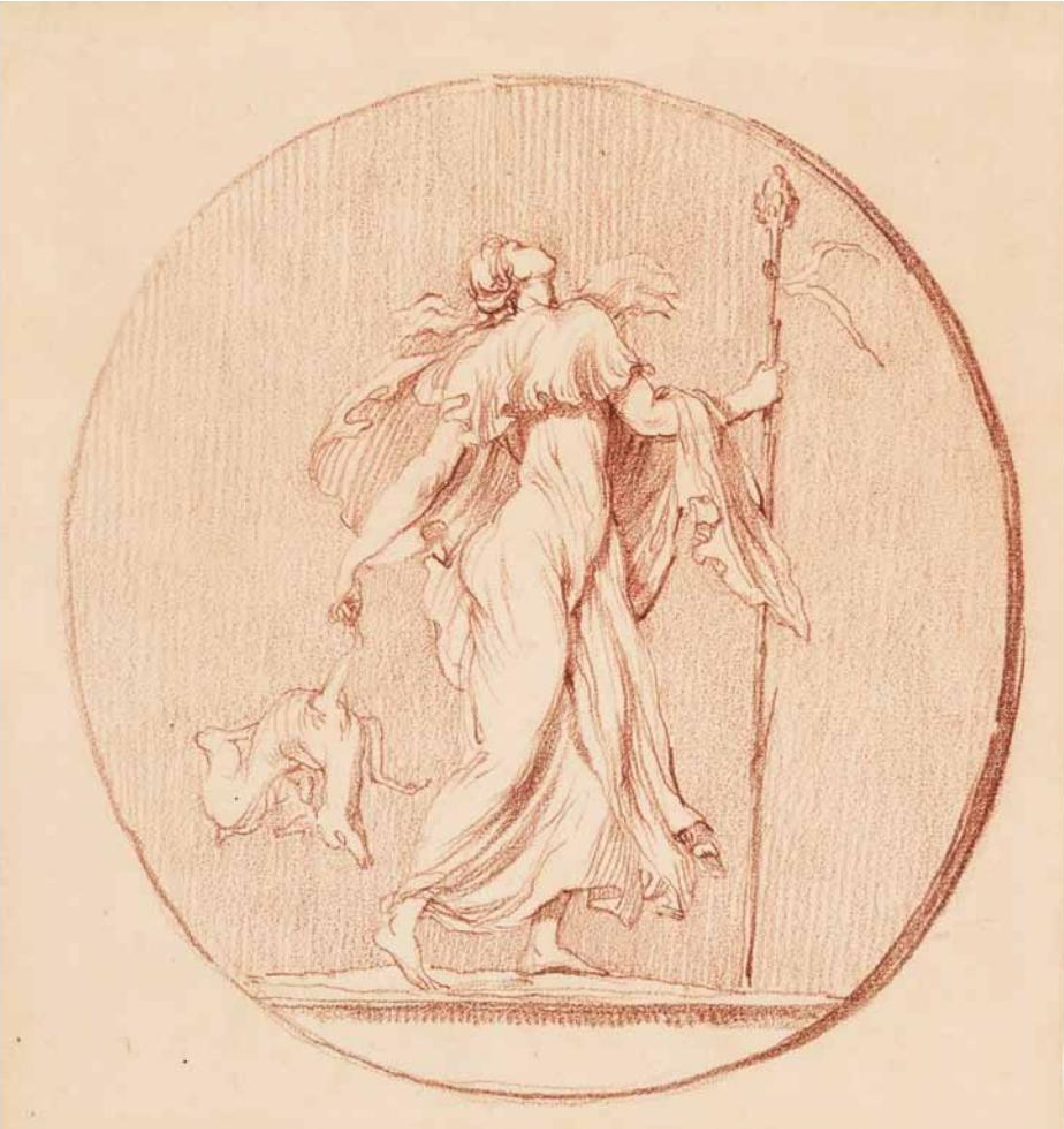

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16

GIOVANNI BATTISTA PIRANESI

Mogliano 1720-1778 Venice

A Man with One Knee Resting on a Ledge

Pen and brown ink, with traces of red chalk (possibly offset from another sheet). A series of mathematical computations in brown ink on the verso.
146 x 125 mm. (5 3/4 x 4 7/8 in.)

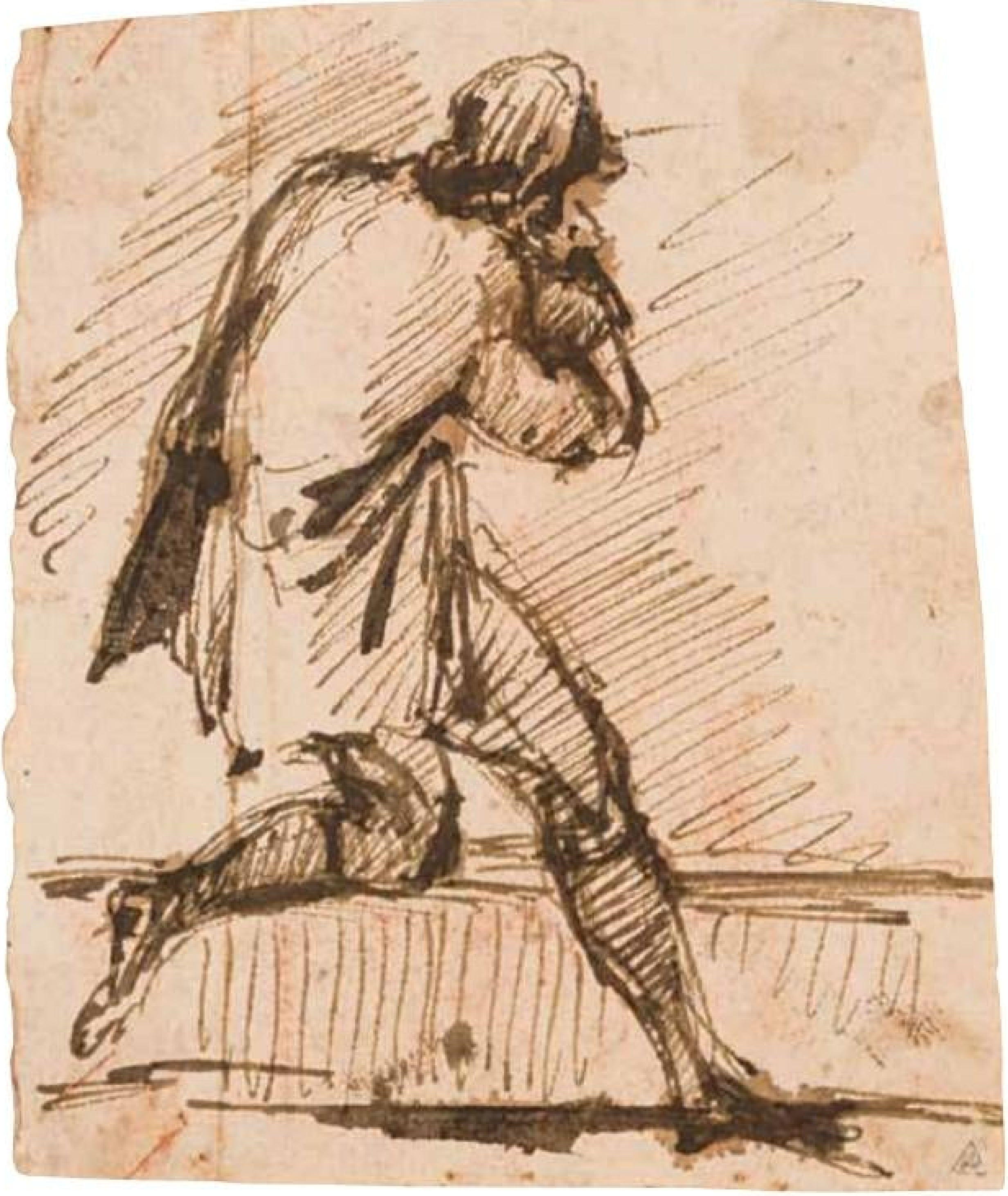
PROVENANCE: Jacques Petithory[1], Levallois-Perret (Lugt 4138), his mark stamped once on the recto and once on the verso; Artur Ramon, Barcelona, in 1996; Anonymous sale, New York, Sotheby's, 26 January 2000, lot 77; Anonymous sale, Paris, Hôtel Drouot, 19 June 2003, lot 24; Gérard Lhéritier (Aristophil), Nice.

EXHIBITED: Barcelona, Sala d'Art Artur Ramon, *Raíz del Arte II: Una exposición de dibujos antiguos (Siglos XVI al XIX)*, 1996, no.11.

Born in the Veneto and active mainly in Rome, the printmaker, designer, architect and archaeologist Giambattista Piranesi was one of the most significant figures of the 18th century in Italy. In one of the first studies of the artist as a draughtsman, Hylton Thomas noted that '*Piranesi's drawings are one of the unexpected delights inherited by us from that age of enchantment, the eighteenth century…they reveal clearly the qualities which have aroused present-day interest on the part of collectors and connoisseurs – inventiveness in subject; freshness, brilliance, and colour; dynamic energy. In them can be felt, often more vividly than in his prints, the impact of one of the most unusual and provocative among eighteenth-century artists.*'[2] More recently, David Rosand has written of Piranesi that, '*From rapid sketches set down with impulsive energy to the most deliberately finished architectural renderings, he demonstrated a control of graphic media that was confident and exploratory, precise and yet open, and always suggestive. Piranesi's was a fundamentally graphic imagination. He thought with pen, chalk or etching needle in hand, considering his activity on the grounded copperplate to be the same as drawing on paper.*'[3]

Although Piranesi was a prolific draughtsman, figure studies account for a relatively small portion of his output. These spirited, spontaneous studies of figures in animated movement, often drawn on the verso of proof impressions of his engravings, were done to study a pose or gesture. Executed with rapid strokes of pen and ink or chalk, they give little, if any, indication of a setting or background. As Thomas has written, '*The figure-studies constitute one of Piranesi's most enjoyable types of drawing…all are extremely free notations of men, and occasionally women and children, caught in full and momentary movement…Some of the pen and ink sketches were probably drawn from memory, but others must have been drawn in his studio, using assistants as models…Whether in chalk or ink, the figures share one very notable trait – they are studies of movement. The human figure in action, rather than the human body* per se, *fascinated Piranesi. He built up dynamic masses of energy primarily by means of areas of parallel shading within the body, which is given strong direction in space by pose and jagged contours.*'[4]

While similar figures often appear in Piranesi's prints, where they are used to show the scale of the monuments, only rarely are the figure drawings directly related to the prints. As such, it is difficult to date such figure studies within the artist's oeuvre, although most appear to date from after 1755, and they become fewer in number after about 1770. The freedom and expressiveness of Piranesi's figure drawings, as well as their seeming spontaneity and economy of handling, has led some in the past to be mistakenly attributed to Francesco Guardi and, particularly for the chalk drawings, Antoine Watteau. Figure drawings by Piranesi are today in the Kupferstichkabinett in Berlin, the British Museum in London, the Pierpont Morgan Library in New York, the Ashmolean Museum in Oxford, the Louvre and the Ecole des Beaux-Arts in Paris, the Hermitage in St. Petersburg, and elsewhere.



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17

FRANZ ANTON MAULBERTSCH

Langenargen 1724-1796 Vienna

The Assumption of the Virgin

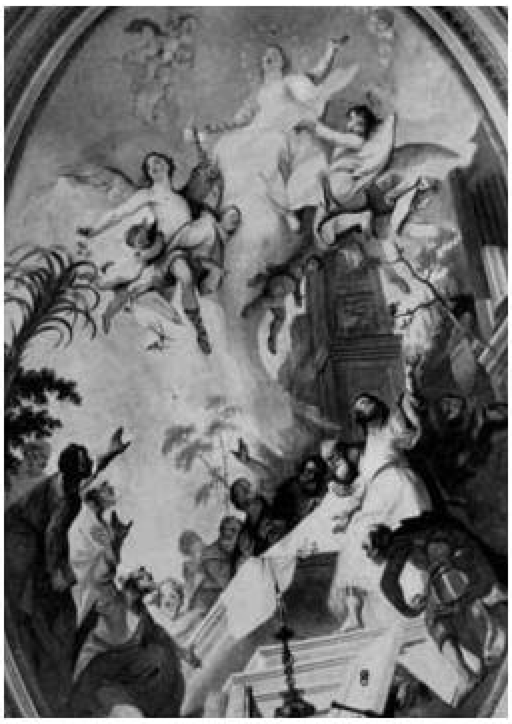
Pen and brown ink and grey wash, with touches of brown, pink and blue washes, over traces of an underdrawing in black chalk, heightened with white, on paper washed ochre. The sheet trimmed to an octagonal shape, with a made up section at the lower left. Faintly inscribed *himelfart* in black chalk at the lower right.
283 x 212 mm. (11 $^{1}/_{8}$ x 8 $^{3}/_{8}$ in.) [sheet]

Watermark: A coat of arms with a hunting horn above *H. BLUM*.

PROVENANCE: Anonymous sale, London, Christie's, 19 April 1994, lot 18; Anonymous sale, London, Sotheby's, 10 July 2002, lot 202; Jean-Luc Baroni Ltd., London; Private collection, London.

Among the leading German artists of the Late Baroque period, Franz Anton Maulbertsch worked throughout Central Europe during the second half of the 18th century. Born on the shores of Lake Constance, he was in Vienna by 1739, and was to be based there for the remainder of his long and celebrated career. His first altarpieces are datable to 1748, and already in such early works as the illusionistic cupola fresco of *The Assumption of the Virgin* in the Piarist church of Maria Treu in Vienna, painted between 1752 and 1753, his distinctive style, bold colouring and confident manner are evident. (As one scholar has aptly noted of this fresco, '*Maulbertsch creates fireworks in paint; the Virgin ascends to heaven as if rocketing upward on a cloud. The whole is a burst of movement. Color seems to explode out of light and streams down from the ceiling.*'[1]) Employed by many different religious orders, Maulbertsch painted altarpieces and frescoes – works characterized by a '*poetic individuality and atmospheric subtlety of light and colour*'[2] – for churches and monasteries in Germany, Austria, Bohemia, Moravia and Hungary. Among his finest works are the frescoes for the summer residence of the Archbishop of Olomouc at Kroměříž, painted in 1759. A significant proportion of his output was destroyed during the Second World War, and much of what survives is found in parts of Central Europe far from the main artistic centres. Although his work was not properly studied until the second half of the last century, he is today regarded as one of the foremost fresco painters of the 18th century, and a colourist on a par with Giambattista Tiepolo.

Despite his extensive output as a mural painter, and the existence of a number of preparatory oil sketches by the artist, relatively few drawings by Maulbertsch survive today[3]. The subject of this drawing, *The Assumption of the Virgin*, was one that the artist treated numerous times throughout his peripatetic career. The present sheet may be an early idea for a ceiling fresco of the subject in a chapel of the parish church of Pápa in Hungary[4]. Commissioned in 1781 by the Bishop of Eger, Károly von Esterházy, the Pápa fresco (fig.1) was completed by 1783. While the drawing differs considerably from the Pápa fresco, which is painted in an oval, the general disposition of the figures within the composition is similar. The figures of the Virgin and the angel supporting her in this drawing are also recalled in an earlier ceiling fresco of *The Assumption of the Virgin*, painted by Maulbertsch in 1767 for the Carmelite church at Székesfehérvár, also in Hungary[5].



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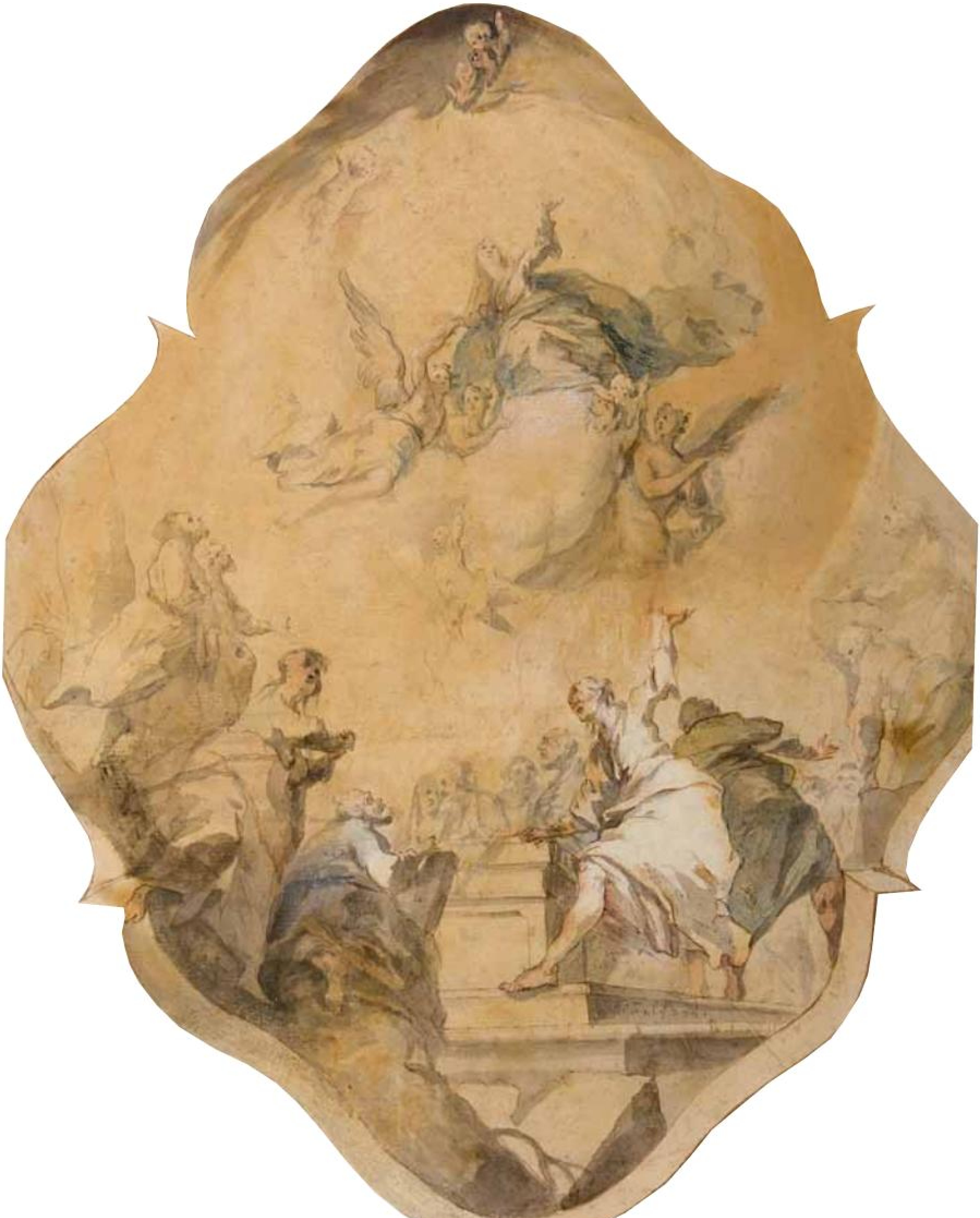


18
ADRIAN ZINGG
St. Gallen 1734-1816 Leipzig

Fishermen on the River Zschopau by Kriebstein Castle, Saxony

Pen and brown ink and brown wash. Signed *Zingg. Del*(?) in brown ink at the lower left centre. Inscribed *Krÿpstein beij Waldheim* in brown ink on the verso. Further inscribed *A. Zingg del. Col*^{n} *de Fick* in brown ink and *Kriepstein bei Waldheim* in pencil on the old mount.
498 x 663 mm. (19 $^{5}/_{8}$ x 26 $^{1}/_{8}$ in.)

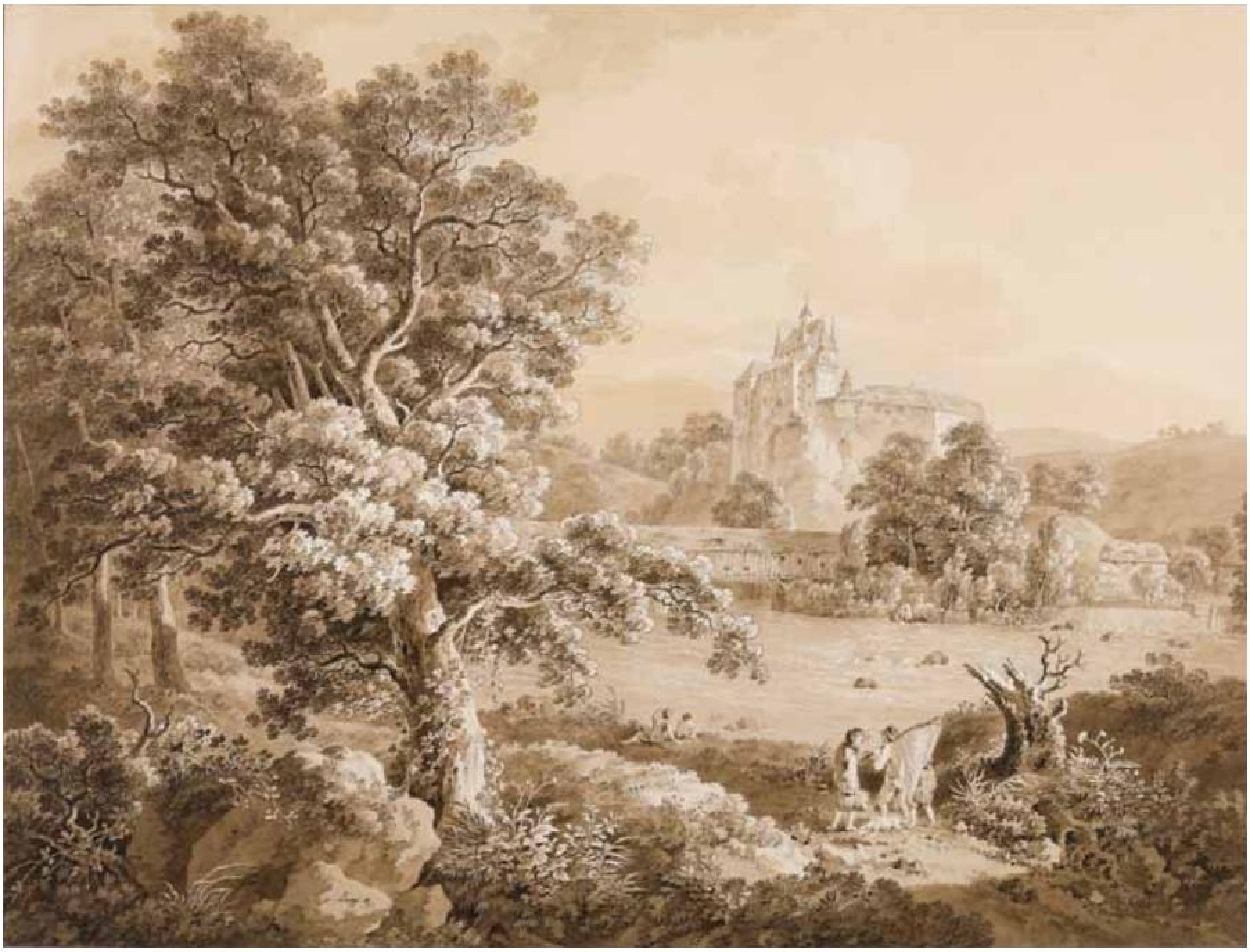
PROVENANCE: An unidentified collector's mark *KS* (?) in an oval stamped in blue-green ink on the reverse of the mount; Johan Christian Fick, Copenhagen; Benjamin Wolff, Engelholm, Denmark (Lugt 420), with his drystamp on the mount; Thence by descent until 2018.

Born in Switzerland, Adrian Zingg received his early artistic training in Zurich and Bern. He had some success as a topographical artist of Swiss views before entering the Paris studio of Johann Georg Wille in 1759. Zingg lived in Paris until 1766, producing prints after Dutch, Flemish and German artists that were much admired. In 1766, accompanied by his friend and fellow artist Anton Graff, he left Paris for Dresden, where he was to work for most of his later career. Zingg established an engraver's workshop, and his prints after earlier Netherlandish and French masters earned him a considerable reputation. Together with Graff, Zingg made several sketching tours throughout the province of Saxony, in particular the remote and mountainous Elbsandsteingebirge region which came to be known as the '*sächsische Schweiz*', or the 'Saxon Switzerland'. A member of the Academies of Vienna and Berlin, Zingg was in 1803 appointed a professor of landscape drawing at the Kunstakademie in Dresden, where among his students was the young Caspar David Friedrich.

Daniel Chodowiecki, a friend and fellow artist, noted that Zingg's working method consisted of making landscape sketches *en plein air*, drawing in pencil in a sketchbook. Once back in the studio, he would work these sketches up with pen and wash or watercolour. Zingg's meticulously drawn landscapes are usually topographically accurate, although the homogeneity of his technique throughout his career makes the dating of individual drawings difficult. As Thomas DaCosta Kaufmann has written of another of the artist's large landscape drawings, '*topographic exactness is combined with elements that anticipate Romantic conceptions of landscape. These include the emphasis on naturalistic details in the foreground, such as the large, boldly drawn plants and weeds, the contrasting areas of light, and the animated clouds…The technique Zingg developed for his landscape and city views, in which the pen strokes become increasingly delicate as they approach the background, adds to the overall effect of transposing compositional emphases from particular aspects of topography to more universally discoverable elements of nature.*'[1] A substantial group of drawings by Adrian Zingg, numbering some seventy-five sheets, is today in the Kupferstichkabinett in Dresden.

First constructed in the late 14th century and remodelled in the 15th and 17th centuries, Kriebstein Castle sits on a steep crag above the River Zschopau, near Waldheim in Saxony. The river flows around the spur castle on three sides. Zingg produced a number of views of the castle, in the form of drawings, watercolours and prints; one such example is a large pen and ink drawing in the Albertina in Vienna[2].

This sizeable sheet belonged to the Danish collector Johan Christian Fick (1787-1864), an auctioneer and justice of the peace, who in 1825 founded the Kunstforeningen art society and exhibition space in Copenhagen. The drawing then passed into the collection of Fick's brother-in-law, the Danish lawyer Benjamin Wolff (1790-1866), with whose descendants it remained until 2018.



19

LUIGI SABATELLI

Florence 1772-1850 Milan

Rinaldo and Armida on a Chariot Drawn by Dragons

Pen and brown ink, over traces of an underdrawing in pencil, on buff paper, with framing lines in brown ink. Signed *Luigi Sabatelli fece* in brown ink at the lower left.
424 x 699 mm. (16 1/4 x 27 1/2 in.) [image]
480 x 754 mm. (18 7/8 x 29 3/4 in.) [sheet]

PROVENANCE: Probably the Marchese Pier Roberto Capponi, Florence; By descent to his son, Marchese Gino Capponi, Florence; Thence by descent; P. & D. Colnaghi, London, in 1998; Private collection, London.

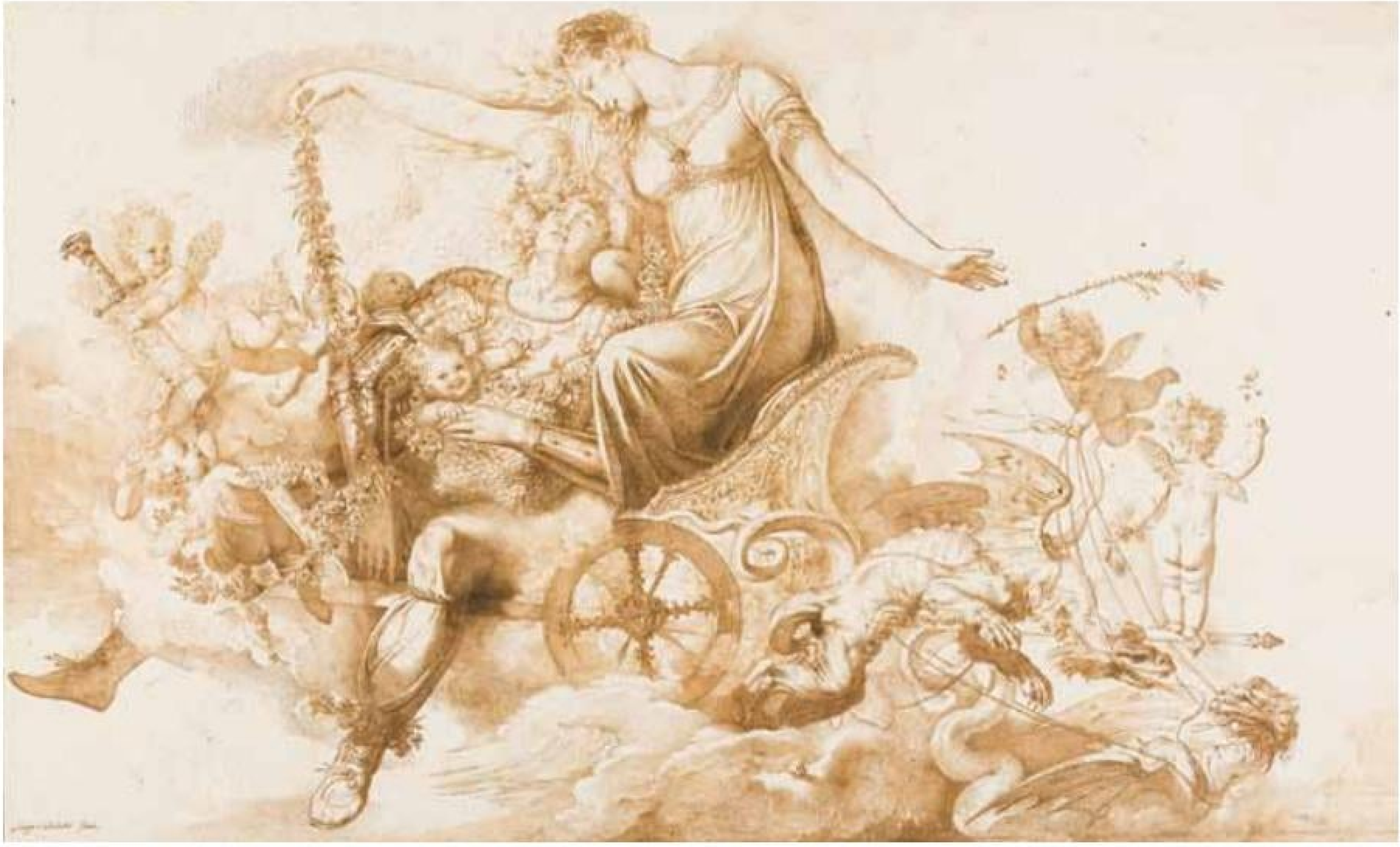
LITERATURE: Luigi Sabatelli, *Cenni biografici sul cav. Prof. Luigi Sabatelli scritti da lui medesimo e raccolti dal figlio Gaetano, pittore*, Milan, 1900, p.34 (*'Disegni a penna…Armida che trasporta Rinaldo sul carro di Amore (Tasso); largo 0,70, alto 0,43.'*); Edgar Peters Bowron and Joseph J. Rishel, ed., *Art in Rome in the Eighteenth Century*, exhibition catalogue, Philadelphia and Houston, 2000, pp.553-554, no.400 (entry by Stefano Susinno), where dated c.1794; Ann Percy and Mimi Cazort, *Italian Master Drawings at the Philadelphia Museum of Art*, Philadelphia, 2004, unpaginated, under no.62; David Franklin, 'Two New Drawings by Sabatelli Father and Son', *Master Drawings*, Autumn 2009, p.347.

EXHIBITED: New York and London, Colnaghi, *Master Drawings*, 1998, no.37; Philadelphia, Philadelphia Museum of Art, and Houston, Museum of Fine Arts, *Art in Rome in the Eighteenth Century*, 2000, no.400.

From almost the very beginning of his career, Luigi Sabatelli enjoyed the patronage and support of a number of important figures. The first of these was the Marchese Pier Roberto Capponi, whose financial backing allowed the young artist to study at the Accademia di Belle Arti in Florence and to continue his training in Rome and Venice, between 1789 and 1797. Another significant patron was the Pisan collector Tommaso Puccini, a future director of the Uffizi, who commissioned a series of highly finished drawings of literary subjects from the artist. In Rome in the early 1790s Sabatelli studied with the painter Domenico Corvi, and was also a frequent participant in the informal drawing study sessions hosted by Felice Giani at his studio, known as the Accademia dei Pensieri. He met and exchanged ideas with several of the Italian and foreign artists working in the city, notably Vincenzo Camuccini, Giuseppe Bossi and François-Xavier Fabre. Returning to Florence in 1797, Sabatelli began working as a fresco painter, decorating several churches and the *palazzi* of the Gerini, Bardi, Spinelli, Tempi, Bartolommei and Guicciardini families. He also produced portrait drawings in pen and ink of members of his own family and those of several noble Florentine families, as well as many of the significant figures in the cultural life of Florence at the onset of the 19th century.

In 1808 Sabatelli was appointed a professor of painting at the Accademia di Brera in Milan, where he lived and worked for the remainder of his long career. Although he executed many decorative projects in Milan and throughout Lombardy, he continued to work occasionally in his native Florence, notably between 1820 and 1825, when he painted the frescoes in the Sala dell'Iliade in the Palazzo Pitti. These show the influence of Jean-Auguste-Dominique Ingres, who was in Florence around this time and with whom Sabatelli became friendly. (The influence of Ingres is similarly evident in the Italian artist's portrait drawings of this period.) Sabatelli worked in the church of San Filippo Neri in 1830 and undertook the decoration of the Tribuna di Galileo in the Palazzo della Specola, completed in 1841. He also illustrated a *History of Florence*, written by Prince Louis Napoleon Bonaparte and printed in 1833.

In his posthumously published autobiography, in which the present sheet is listed among the artist's finished pen drawings, Sabatelli recalled of his youthful period in Rome that he became well known for



his compositions in pen and ink – scenes from Greek, Roman and Florentine history, as well as episodes from Homer, Dante, and the Old Testament – and that the sale of these drawings earned him some one hundred *zecchini* over four years[1]. His highly finished pen drawings, and the engravings derived from them, were greatly admired by his contemporaries, and many of these independent drawings were sold to collectors. Sabatelli's bold and inventive draughtsmanship owed something to the example of Michelangelo, as well as the Swiss artist Johann Heinrich Fuseli, whose work he would have seen in Rome during his stay there. A talented printmaker in his own right, Sabatelli also provided finished drawings for other engravers. Among his engraved designs are the series of *Pensieri diversi*, published in Rome in 1795, and *The Plague of Florence*, inspired by Boccaccio's *Decameron* and published in 1801.

This very large drawing is a superb example of the vigour of Luigi Sabatelli's pen draughtsmanship; what has been aptly described as the artist's '*virtuoso calligraphy*'[2]. It may be dated to his years in Rome, between 1789 and 1794, and in particular towards the end of that period. The subject is taken from Canto XIV of the 16th century epic poem *Gerusalemme Liberata* by Torquato Tasso, and depicts the abduction of the Christian knight Rinaldo by the sorceress Armida. Rinaldo, having fallen asleep under Armida's magic spell, and bound with a chain of roses, lilies and woodbines, is taken in her chariot to her palace on the Island of the Fortunate. It is interesting to note that Sabatelli has here shown the chariot drawn by dragons, in keeping with Tasso's original text, instead of the horses found in almost all depictions of this theme in Italian art. Indeed, the striking and original conception of the creatures is typical of the inventiveness and imagination common to much of Sabatelli's work. Despite the popularity of Tasso's epic poem among artists, the theme of the abduction of Rinaldo by Armida in her chariot is rare in Italian art, and Sabatelli may have taken inspiration for the composition of this drawing from Guercino's ceiling fresco of the same subject, painted in c.1621, in the Palazzo Costaguti in Rome[3].

At least two other sizeable and highly finished pen and ink drawings by Luigi Sabatelli take their subjects from Tasso's *Gerusalemme Liberata*. A drawing of *Armida Abandoned* is in a private collection[4], while a more obscure subject from the poem, *Ismen Populating the Forest of Saron with Demons*, is depicted in a drawing now in the National Gallery of Canada in Ottawa[5]. (A further pen and ink drawing from Tasso, *The Infernal Council* from Canto IV, is mentioned in Sabatelli's autobiography.[6]) As David Franklin has noted, '*The purpose of the Tasso drawings has not yet been established, but since Sabatelli was an accomplished printmaker and the studies are so finished and complete, it is possible they were intended as designs for a new (but unrealized) large-format edition of the text. Perhaps more likely, they were created as works in their own right, maybe even meant playfully to imitate the permanence of engravings, to judge by the tight, even hatching. The complete lack of wash and the bold, virtuoso handling would strongly support the interpretation that these drawings were always intended as demonstration sketches of a type the artist sometimes sold to private collectors.*'[7]

This impressive drawing of *Rinaldo and Armida on a Chariot drawn by Dragons* has, indeed, much in common with a series of highly finished pen drawings, each of substantial dimensions, commissioned from the artist by Tommaso Puccini. An erudite connoisseur, Puccini seems to have had a particular penchant for dramatic and visionary scenes from literature, and encouraged Sabatelli to treat such themes in his work. Several very large pen drawings made by Sabatelli for Puccini are today in the collection of the Uffizi, including *Philopoemen Kills Machanidas*, signed and dated 1793[8], and two versions of *Athenodorus and the Ghost*[9]. Among other comparable drawings of similar size and technique by Sabatelli are *The Madness of Orlando* in the Philadelphia Museum of Art[10], which, like the present sheet, was once in the Capponi collection in Florence, and several works in private collections, including two pen and ink drawings of *Dido Abandoned*[11] and *Dante Conversing with Farinata degli Uberti*[12].

The present sheet was one of fourteen large pen and ink drawings by Luigi Sabatelli recorded in the collection of the 19th century Florentine historian and patriot Marchese Gino Capponi (1792-1876), the son of the artist's first patron, Marchese Pier Roberto Capponi (1752-1839). The younger Capponi must have inherited some of these drawings from his father, although some presumably later works bear the artist's dedications to Gino Capponi himself[13].

20

GIUSEPPE BERNARDINO BISON

Palmanova 1762-1844 Milan

Two Elegantly Dressed Ladies Holding Flowers

Pen and brown ink and wash, with touches of red, yellow and green wash, over an underdrawing in black chalk. Numbered *10.x* and inscribed *N(?)14 – Par Tomas Lawrence* in brown ink on the verso. 241 x 194 mm. (9 ½ x 7 ⅝ in.)

PROVENANCE: Anonymous sale, New York, Sotheby's, 28 January 1998, lot 58; P. & D. Colnaghi, London, in 1998; Private collection, London.

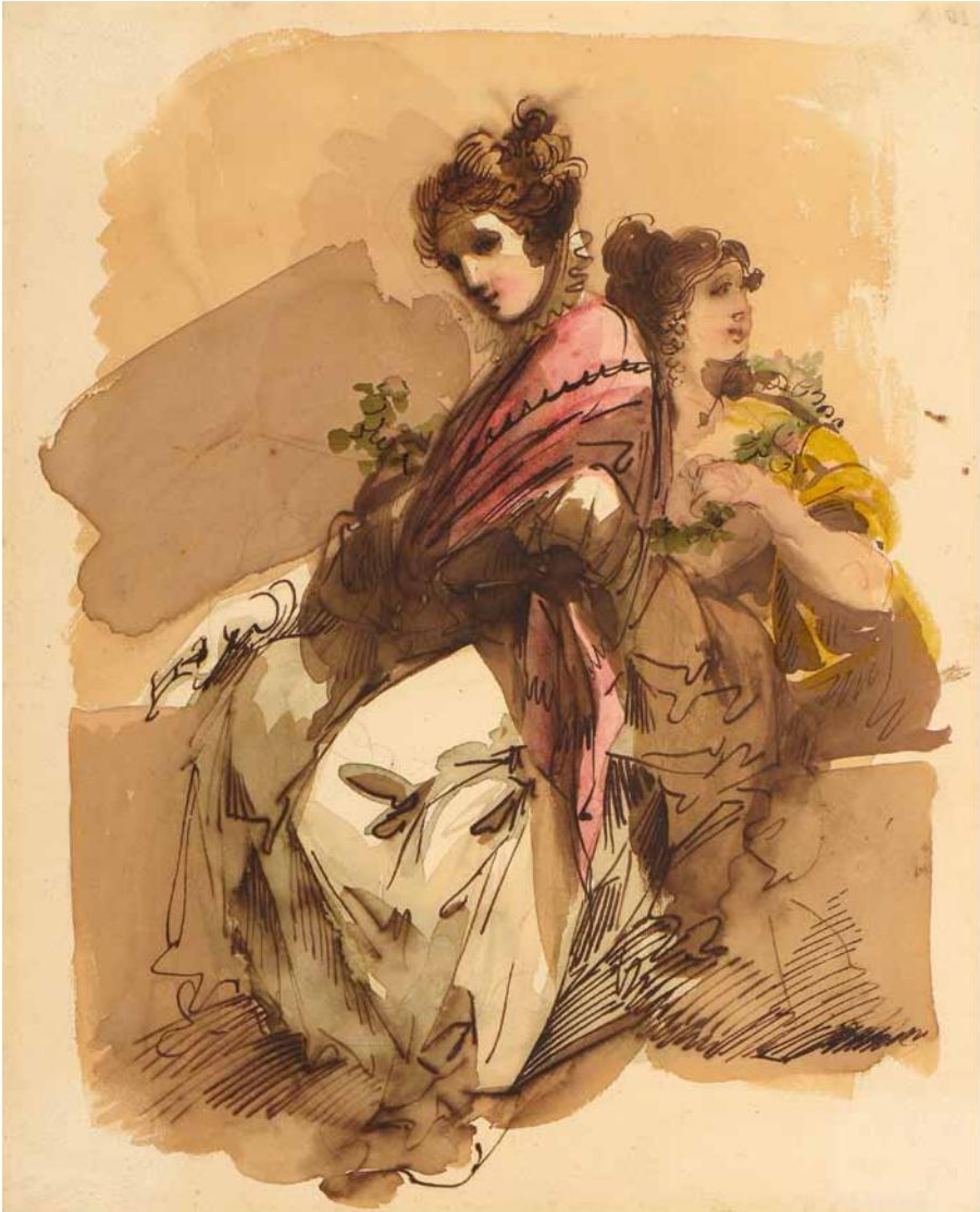
LITERATURE: Adriano Cera, ed., *Disegni, acquarelli, tempere di artisti italiani dal 1770 ca. al 1830 ca.*, Bologna, 2002, Vol.I, unpaginated, Bison no.28.

EXHIBITED: New York and London, Colnaghi, *Master Drawings*, 1998, no.35.

One of the last exponents of the 18th century Venetian *vedute* tradition, Giuseppe Bernardino Bison received his artistic training in the studio of Anton Maria Zanetti in Venice, and while at the Accademia di Belle Arti he won a prize for his drawings from the nude. The early part of his career was spent working as a decorative fresco painter at villas and palaces in the Veneto. Around 1800 he settled in Trieste, where among his more important works were the decoration of the Palazzo Carciotti and the Palazzo della Vecchia Borsa. In 1831 Bison moved to Milan and worked there for the remainder of his career. He was particularly active as a scenographer, producing stage designs for the Teatro alla Scala and other theatres. Although his career lasted well into the 19th century, his style invariably retains something of the flavour of the previous century. In 1842, two years before his death, an exhibition of around a hundred of Bison's works was held in Rome.

Bison was an accomplished and prolific draughtsman, whose earliest works show the Venetian influence of Giambattista Tiepolo and Francesco Guardi, while his later drawings tend towards Neoclassicism. His preferred medium was pen and ink, and his drawings encompass a wide and varied range of subjects, from religious narratives to genre scenes, landscape *capricci*, and stage and ornament designs. As the contemporary writer Giuseppe Rossi noted of Bison, in a biographical account published in 1845, shortly after the artist's death, *'And even in the shadows of the night or by the pallid light of the oil lamp, he would go on sketching either with the pen or the pencil his varied and capricious subjects.'*[1] Few of Bison's numerous drawings, however, were intended as preparatory studies for paintings, and a large number were produced as independent works of art. Significant groups of drawings by Bison are today in the collections of the Castello Sforzesco in Milan, the Musei Civici in Trieste and the Cooper-Hewitt Museum in New York.

Although similar elegant figures appear in several of Bison's genre paintings and gouaches, this fine and fresh sheet was, like many of his drawings, in all likelihood executed as an autonomous work of art. Indeed, it is an unusually highly finished and coloured example of the artist's spirited draughtsmanship. Among stylistically comparable works in watercolour by Bison are a study of the head of a woman in a private collection[2], and a drawing of a woman seated on a rock, sold at auction in London in 1981[3]. Also similar are watercolour drawings of *Four Peasants in Conversation* in the Castello Sforzesco in Milan[4] and *The Family of the Fisherman* in a private collection[5].



21

LUDWIG FERDINAND SCHNORR VON CAROLSFELD

Königsberg 1788-1853 Vienna

Study of an Arm and Hands Holding a Dish

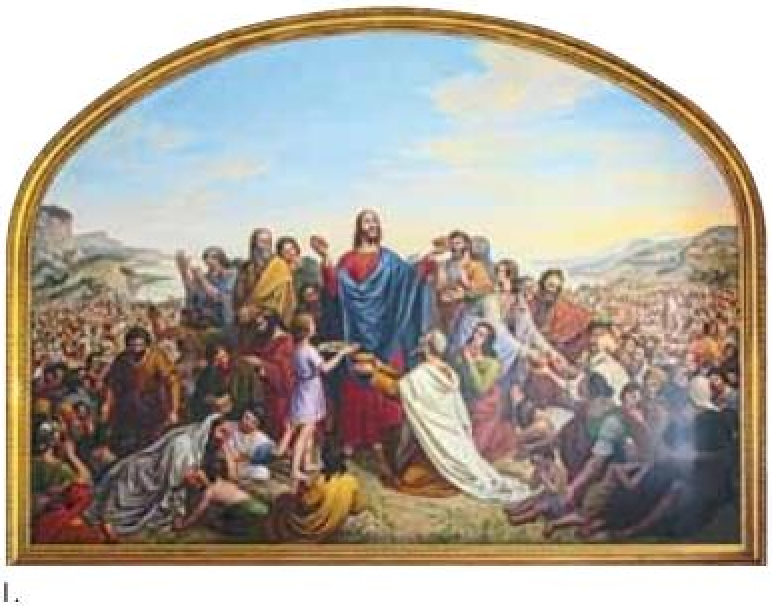
Black and red chalk on pale blue paper. A partial study of the head of a woman after an antique in black chalk on the verso.
213 x 310 mm. (8 3/8 x 12 1/4 in.)

PROVENANCE: The estate of the artist, with the *Nachlass Schnorr von Carolsfeld* stamp (not in Lugt) on the verso; The Schnorr von Carolsfeld estate sale, Vienna, Dorotheum, 18 May 1911, probably as part of lots 113-122; Franz Winzinger, Oettingen (Lugt 2600a and with the *Sammlung Winzinger* collection stamp [not in Lugt] on the verso)[1].

The German Romantic painter and printmaker Ludwig Ferdinand Schnorr von Carolsfeld was born into to an accomplished family of artists. His father and first teacher, Veit Hans Friedrich Schnorr von Carolsfeld, was professor and director of the Academy in Leipzig, while his younger brother was the Nazarene painter Julius Schnorr von Carolsfeld. At the age of sixteen, Ludwig began his studies at the Akademie der bildenden Künste in Vienna, under Friedrich Heinrich Füger. At the Academy he became associated with his fellow student Johann Friedrich Overbeck, who became a founder of the Nazarene group. Ludwig worked in Vienna for the rest of his career, unlike his brother Julius, who followed Overbeck to Rome in 1815. Among his most significant patrons was Prince Albert of Saxony and the Archduke Johann of Austria, for whose country home of Brandhof he painted several works. The patronage of the Archduke also led to Schnorr's acceptance into the Academy in 1835, as well as his appointment in 1843 as the curator of the Imperial Gallery of the Belvedere Palace in Vienna.

This drawing is a preliminary study for the arm and hands of the young boy bringing a plate of fish to Jesus, at the centre of the monumental mural of *The Feeding of the Five Thousand* (fig.1), painted by Schnorr in 1839 for the refectory of the Armenian Catholic Mekhitarist Monastery in Vienna. Executed on canvas and, at six metres in width, spanning the entire end wall of the refectory, the painting is one of the most significant Nazarene works in Austria. On the 8th of August, 1839, Ludwig wrote to his brother Julius: '*Yesterday I completed my large painting* The Feeding of the Five Thousand, *which I worked on for almost a year, especially recently with great effort. The picture is about 20 feet long and over 15 feet high. Although it is an oil painting, I made it right in the designated place in the refectory of the spiritual Congregation of the Armenian Mekhitharists. Although I was only paid very little for the work, I was very pleased to be able to do something of this scale again, for it is probably the only work in Vienna of such size.*'[2]

A large compositional study for the painting of *The Feeding of the Five Thousand* was included in the artist's estate sale in Vienna in 1911[3]. A stylistically similar sheet of four studies of hands, drawn in black, red and white chalk on blue paper, was formerly in the collection of Julius Held and was sold at auction in 2009[4].



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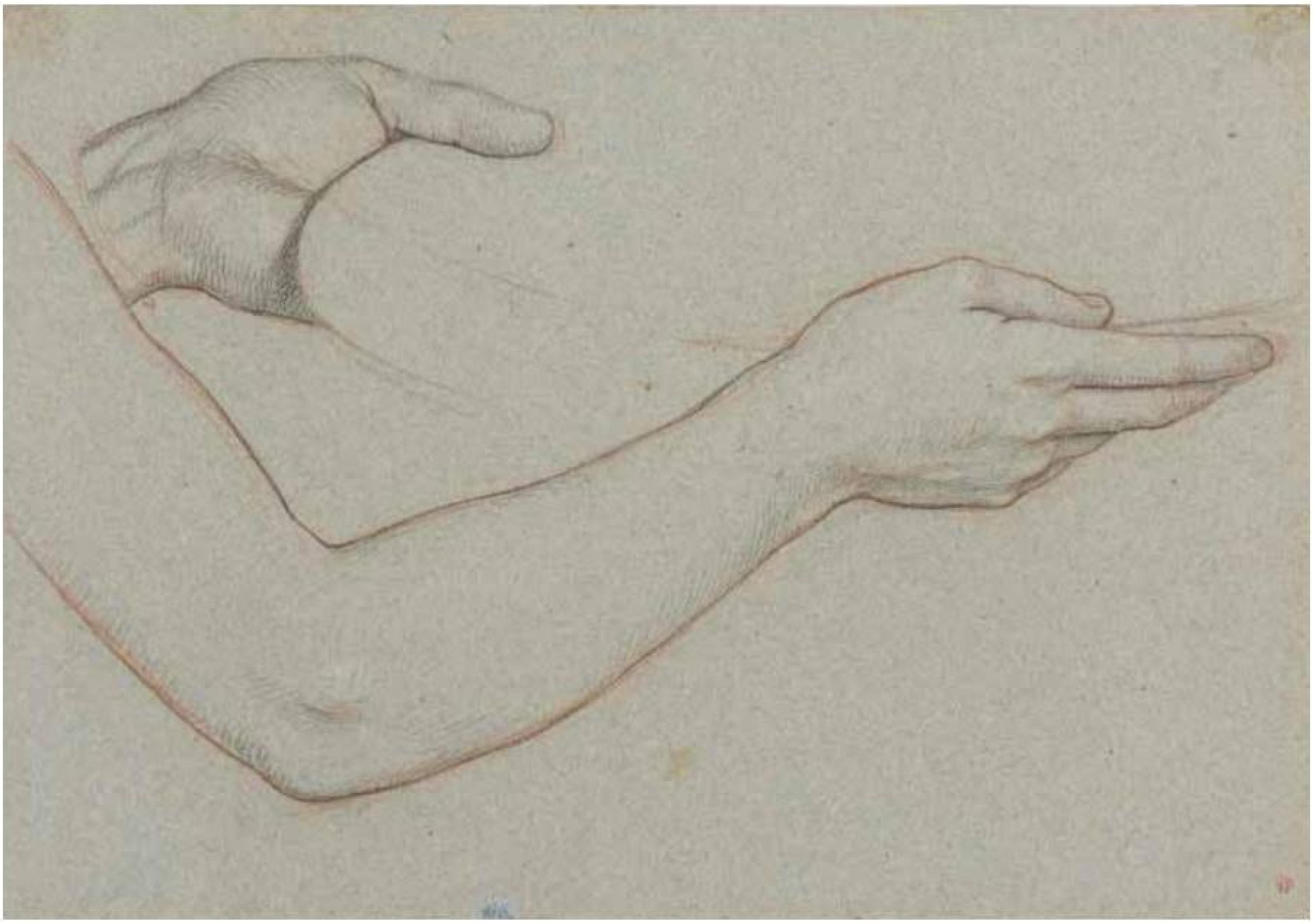


22

SAVINIEN PETIT

Trémilly 1815-1878 Paris

The Tomb of Saint Cecilia in Rome, after Stefano Maderno

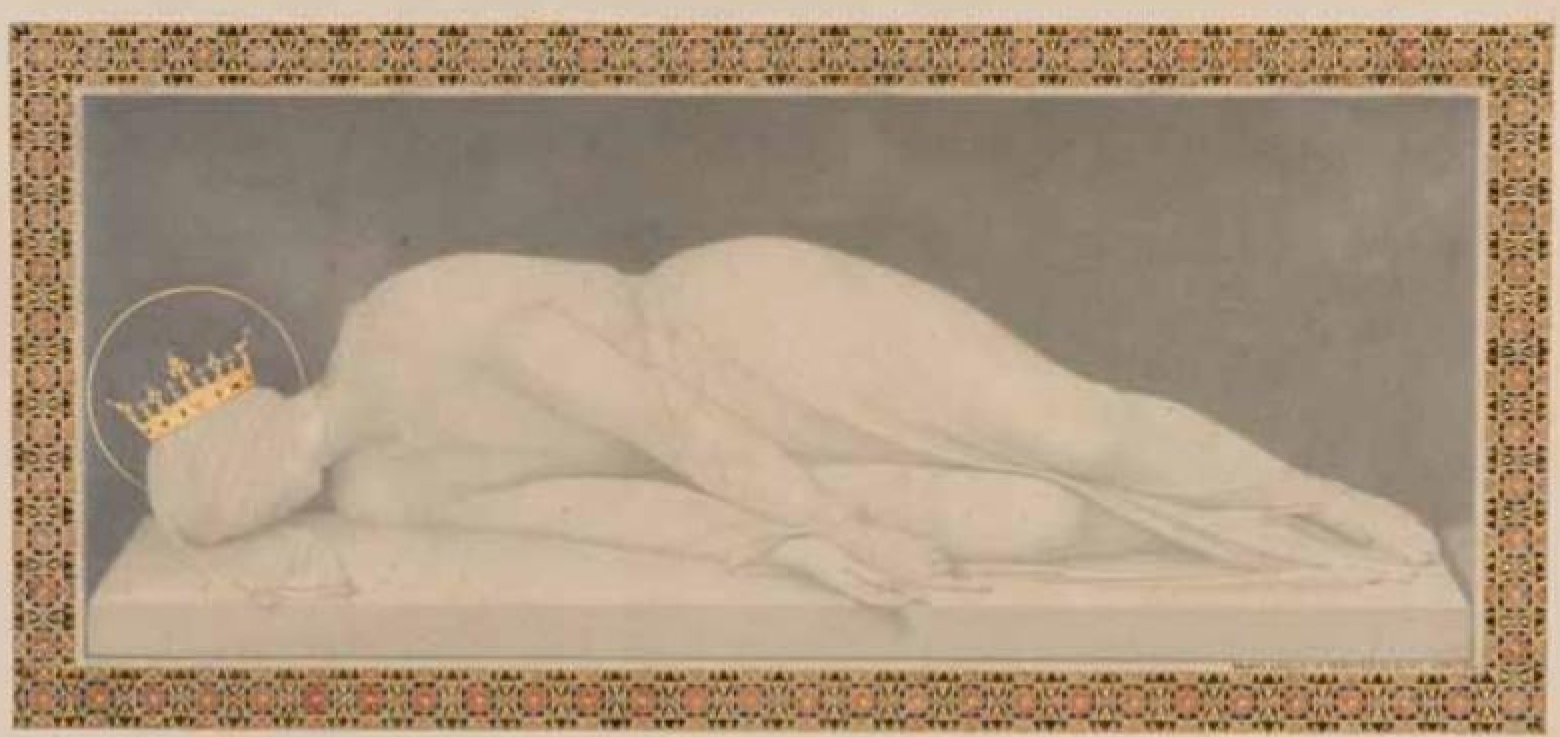
Black chalk and stumping, heightened with touches of gold, within a fictive decorated border in watercolour, on paper laid down on a paper tablet. Signed *SAVINIEN PETIT DEL*$^{T.}$ in pencil in the lower left margin. Inscribed and dated *SAINTE CECILE IN TRASTEVERE. ROME. MARS 1849* in brown ink (over traces of an earlier inscription in pencil) in the lower right margin. Further inscribed *SAINTE CÉCILE / VIERGE, ET / MARTYR / ROMAINE.* in red ink below the image.
153 x 333 mm. (6 x 13 $^{1}/_{8}$ in.) [image, including fictive mount]
259 x 400 mm. (10 $^{1}/_{4}$ x 15 $^{3}/_{4}$ in.) [tablet]

A gifted 19th century painter of Christian art, Savinien Petit was largely forgotten not long after his death, and his work has only recently been rediscovered by scholars and art historians[1]. Born in Haute-Marne, he studied at the Ecole des Beaux-Arts in Dijon in the 1830s, and supported himself by producing lithographs of landscapes and portraits, often as book illustrations. Around 1838 he won a scholarship to continue his training under Auguste Hesse at the Ecole des Beaux-Arts in Paris, and also spent time in the studio of Jean-Auguste-Dominique Ingres. Petit's earliest surviving painting, a *Descent from the Cross*, is dated 1839. The following year he showed for the first time at the Salon, with a painting of *The Infant Jesus Explaining the Scriptures to His Family*, and four years later won a third-class medal at the Salon of 1844. Although he had never competed for the Prix de Rome, he was sent to Rome on a government stipend in 1845, tasked with making archaeological drawings of the ancient paintings in the catacombs of the city. During a period of five years in Italy, Petit made extensive studies of numerous works in Rome. He was particularly inspired by the paintings of Fra Angelico, and was also influenced by the German Nazarene painters active in Italy, such as Johann Friedrich Overbeck, whom he is known to have met.

On his return to France in 1850 Petit settled in Paris and continued to exhibit at the Salons, albeit infrequently. Although he occasionally produced portraits, he was almost exclusively active as a painter of religious subjects, characterized by a profoundly spiritual manner and a particular purism, for churches, convents and oratories in Paris and throughout France. His most significant commissions included the mural decoration of the chapel of the Château de Broglie in Eure, painted between 1854 and 1865, and paintings for two chapels in the cathedral of Saint-André in Bordeaux, executed between 1860 and 1867. In 1873 Petit became a member of the Société de Saint-Jean, founded the previous year with the aim of promoting the practice of Christian art. Among his last major works were mural decorations in the apse of the church of Saint-Gervais-Saint-Protais in Rouen, painted in 1875, and a *Sacred Heart* for the Parisian church of Saint-Joseph, commissioned in 1870 but only completed in 1876.

Although honoured by Pope Pius IX as a knight in the pontifical order of Saint Gregory the Great in 1860, Petit was, by the time of his death, relatively little known. In 1878 the secretary of the Société de Saint-Jean, Pierre Depelchin, published a thorough account of his life. The contents of Petit's studio were dispersed at auction shortly after his death, though it was not until 1977 that a large cache of his drawings was discovered in an antique shop in Lille. The largest extant group of drawings by Petit, numbering over two hundred sheets, is today in the Musée des Beaux-Arts in Nancy[2].

The years that Petit spent in Italy, between 1845 and 1850, were of fundamental importance to his artistic development. As Depelchin's posthumous biography noted, '*His love of antiquity, his natural taste for religious painting, and, ultimately, his Christian piety, developed and strengthened in him during his five-year stay in Italy. This was the true school in which this pure and profoundly Catholic talent was formed.*'[3] Dated 1849, this striking drawing is a copy of the celebrated marble sculpture of *Saint Cecilia* by the Roman sculptor Stefano Maderno (c.1576-1636), completed in 1600 for the saint's tomb in the church of Santa Cecilia in Trastevere[4].



SAINTE CÉCILE
VIERGE ET
MARTYRE
ROMAINE.

23

HONORÉ DAUMIER

Marseille 1808-1879 Valmondois

In the Courtroom (Avant l'audience)

Pen and black ink and charcoal, with stumping. A rapid sketch of a male figure in black ink on the verso. Signed with initials *h.D.* in brown ink at the lower left.
212 x 225 mm. (8 3/8 x 8 7/8 in.)

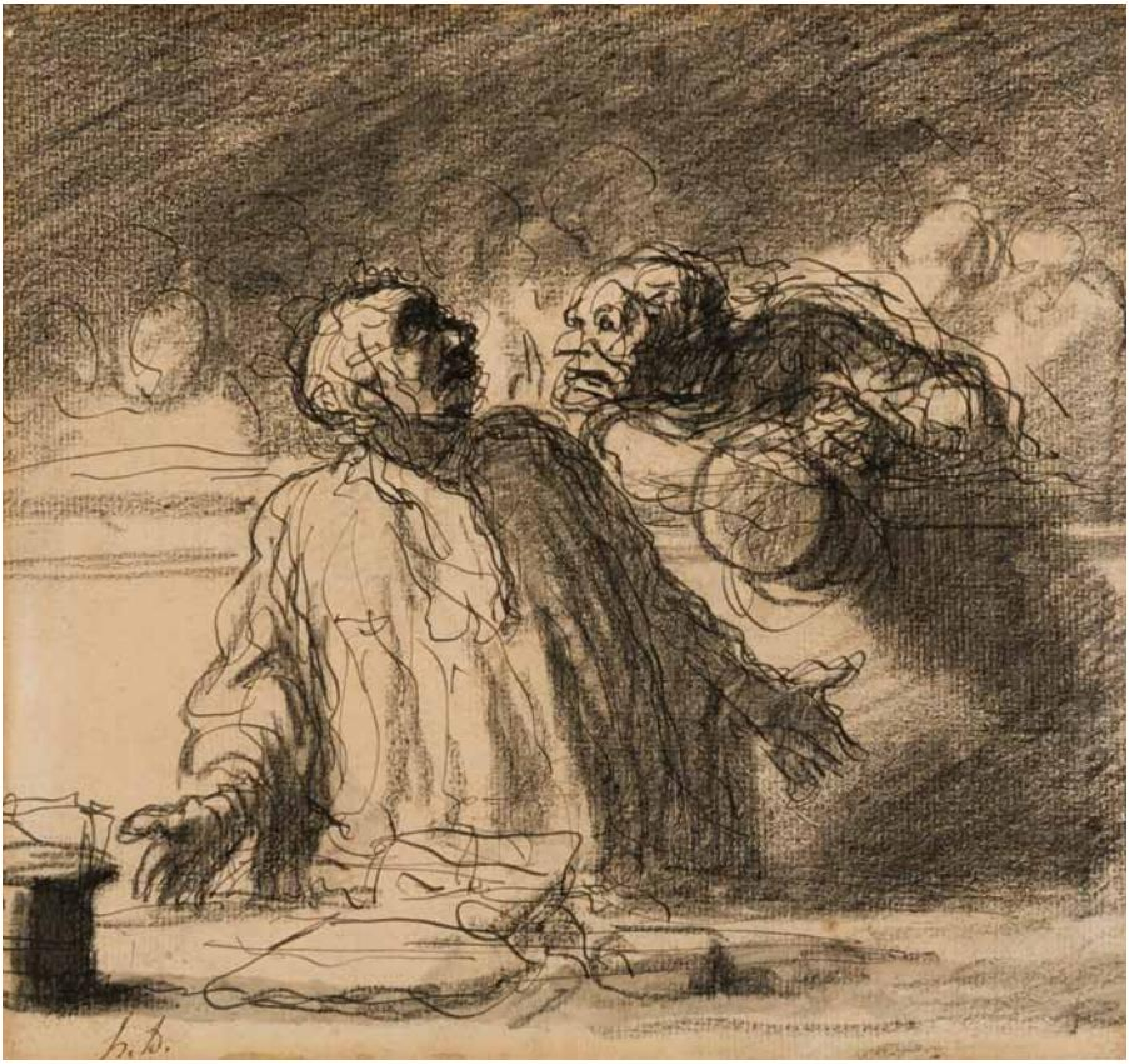
PROVENANCE: Possibly H. Barre, Paris, by 1878; (Jan?) Eisenloeffel, Amsterdam; Bernard Houthakker, Amsterdam, in 1952; E. J. van Wisselingh & Co., Amsterdam; Hendrikus Egbertus Ten Cate, Oldenzaal; His posthumous sale, London, Sotheby's, 3 December 1958, lot 70 (bt. Hallet for £1,100, or withdrawn[1]); C. G. Boerner, Dusseldorf, in 1964; Anonymous sale, Bern, Kornfeld und Klipstein, 17 June 1965, lot 180; Paul Kantor Gallery, Los Angeles; Norton Simon, Beverly Hills; His sale, New York, Parke-Bernet Galleries, 2 May 1973, lot 1; Samuel and Ethel LeFrak, New York; Thence by descent.

LITERATURE: Possibly Erich Klossowski, *Honoré Daumier*, Munich, 1914, Katalog p.12, no.139 (incorrectly as a watercolour); Eduard Fuchs, *Der Maler Daumier. Nachtrag-Supplement*, Munich, 1930, p.64, no.318b, pl.318; Dirk Hannema, *Catalogue of H. E. Ten Cate Collection*, Rotterdam, 1955, Vol.I, p.88, no.141, Vol.II, pl.132; K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, Vol.II, London, 1967, p.216, no.652, illustrated pl.247; Diane Kelder, *Masters of the Modern Tradition: Selections from the Collection of Samuel J. and Ethel LeFrak*, New York, 1988, pp.18-19; Margret Stuffmann, 'Drawing from the Mind: Reflections on the Iconography of Daumier's Drawings', in Colta Ives, Margret Stuffmann and Martin Sonnabend, *Daumier Drawings*, exhibition catalogue, Frankfurt and New York, 1993, p.23, fig.22; Ives, Stuffmann and Sonnabend, *op.cit.*, p.184, no.84 (where dated to the mid-1860s).

EXHIBITED: Possibly Paris, Galerie Durand-Ruel, *Exposition des peintures et dessins de H. Daumier*, 1878, no.198 (lent by Barre); Possibly Paris, Ecole des Beaux-Arts, *Exposition Daumier*, 1901; Amsterdam, Bernard Houthakker, *Dessins Anciens: Français – Hollandais – Italiens*, 1952, no.16; Almelo, Kunstkring de Waag, *Van Daumier tot Picasso*, 1956, no.30; Düsseldorf, C. G. Boerner, *Weihnachtsaustellung*, 1964, no.138; Frankfurt, Städelsche Kunstinstitut and New York, Metropolitan Museum of Art, *Daumier Drawings*, 1993, no.84.

Although Honoré Daumier attended life drawing classes at the Académie Suisse, he had little formal artistic training and was largely self-taught. He established his reputation as an illustrator and lithographer, providing images and caricatures for newspapers and magazines such as *La Silhouette*, *La Caricature* and, most famously, *Le Charivari*. Over the course of his career, Daumier produced over four thousand lithographs and some eight hundred drawings and watercolours. As a draughtsman, he worked in chalk, charcoal, watercolour, pen and ink and wash, creating finished drawings and watercolours for sale, as well as sketches or studies and quick 'notes'. As the critic Claude Roger-Marx wrote of the artist, '*When Daumier drew to please himself and without thought of a purchaser, it was nearly always with the pen or with charcoal; sometimes with a Conté crayon, very seldom with a lead pencil. To an expansive genius, driven by the power of his imagination, charcoal gives the greatest scope, enabling him to pass in an instant from the most velvety black to silvery grey, to stress contrasting values, to make the most of the qualities of shimmering light which transform the charcoal powder into a modest form of pastel…The pen in Daumier's inspired fingers was no less rapid: we may follow its course across the surface of the smooth laid paper which he used for choice. It runs lightly, leaving furrows as though seared by fire, and, like the charcoal, it never fails to achieve a miracle...*'[2] Daumier's drawings are very rarely dated and are often unsigned, and only a very few were exhibited in his lifetime.

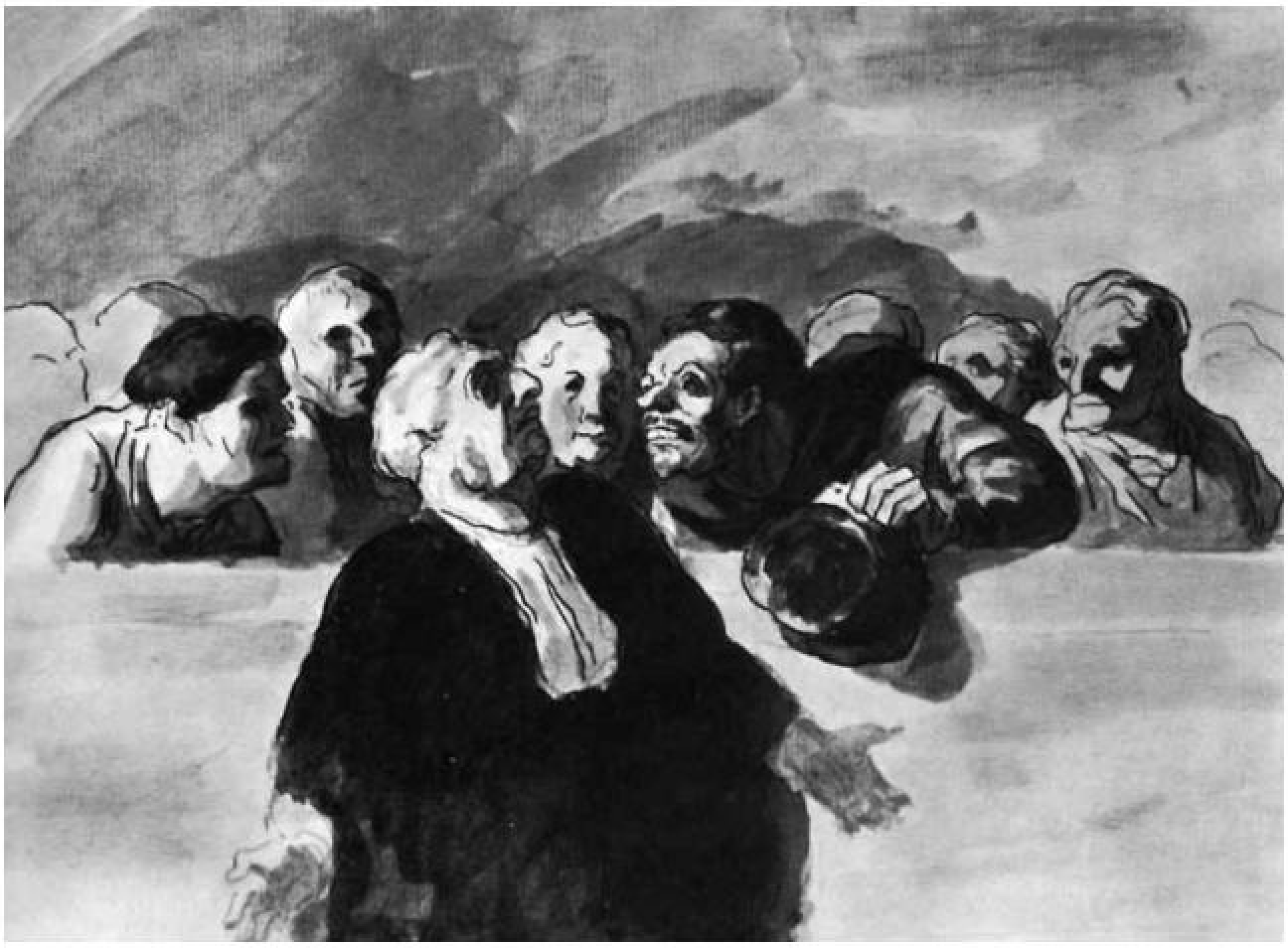
A regular visitor to the Palais de Justice in Paris in the 1830s, Daumier portrayed scenes from the law courts for the next thirty years. Of his courtroom drawings, Colta Ives has noted that '*Daumier's particular*


h.D.

genius is evident in the stunning and disciplined clarity of his images. The artist never became mired in detail or narratives that required explanation, but instead concentrated on defining character through incisive description.'[3] Datable to the middle of the 1860s, the present sheet is closely related to, and may be regarded as a study for, Daumier's partly unfinished watercolour *The Lawyer for the Defence* (*Le défenseur*) (fig.1)[4]. A closely-related composition is also found in a drawing in the Victoria and Albert Museum in London[5], while a somewhat similar subject appears in *The Pleading* (*La plaidorie*), a now-lost watercolour[6].

As Marget Stuffman has noted of these drawings, '*In drawings of courtroom scenes…Daumier explored the relationship between the accused and his defender. Constantly varying the arrangement of the figures, he lets us see how sceptical he is about the integrity of lawyers and the possibility that justice will be served…the artist was here intent on showing the attorney's vacillation: at first he refuses to be bribed, but in the end he caves in.*'[7] Included in the major exhibition of Daumier's drawings held in Frankfurt and New York in 1992-1993, the present sheet was described in the catalogue as '*arguably the most successful of Daumier's four known studies of a stalled exchange between a lawyer and his imploring client, who advances toward him, hat in hand. The confrontation is here very vigorously drawn and joined in close where the counselor's shrug meets the defendant's out-thrust jaw.*'[8]

As Ives has noted, '*Daumier's line drawings of the late 1860s and early 1870s…are to modern eyes his most original and exciting…The agitated, swirling, and sometimes spindly lines that Daumier drew seem energized by the impulses of the artist's own thoughts and thus seem to encapsulate pictorially both emotion and the tumult of creativity…One senses the rapidity with which the artist's mind and hand moved in both the fleeting nature of his figures' expressions and poses and the careening, swerving, and frequently off-course speeding of his hand.*'[9] And, as Roger-Marx had earlier opined, '*Daumier is first and foremost a draughtsman, and to such a degree that one could almost say that he excels in* suggesting *colour while dispensing with it. Unequalled as an exponent of black and white where nothing can impede his progress nor damp his ardour, this burning creative genius uses his brush like a pen or a chisel: the medium must not be allowed to interpose between the dream and himself, nor successive manipulations conceal the irresistible power of one of the most vital creators of all time.*'[10]



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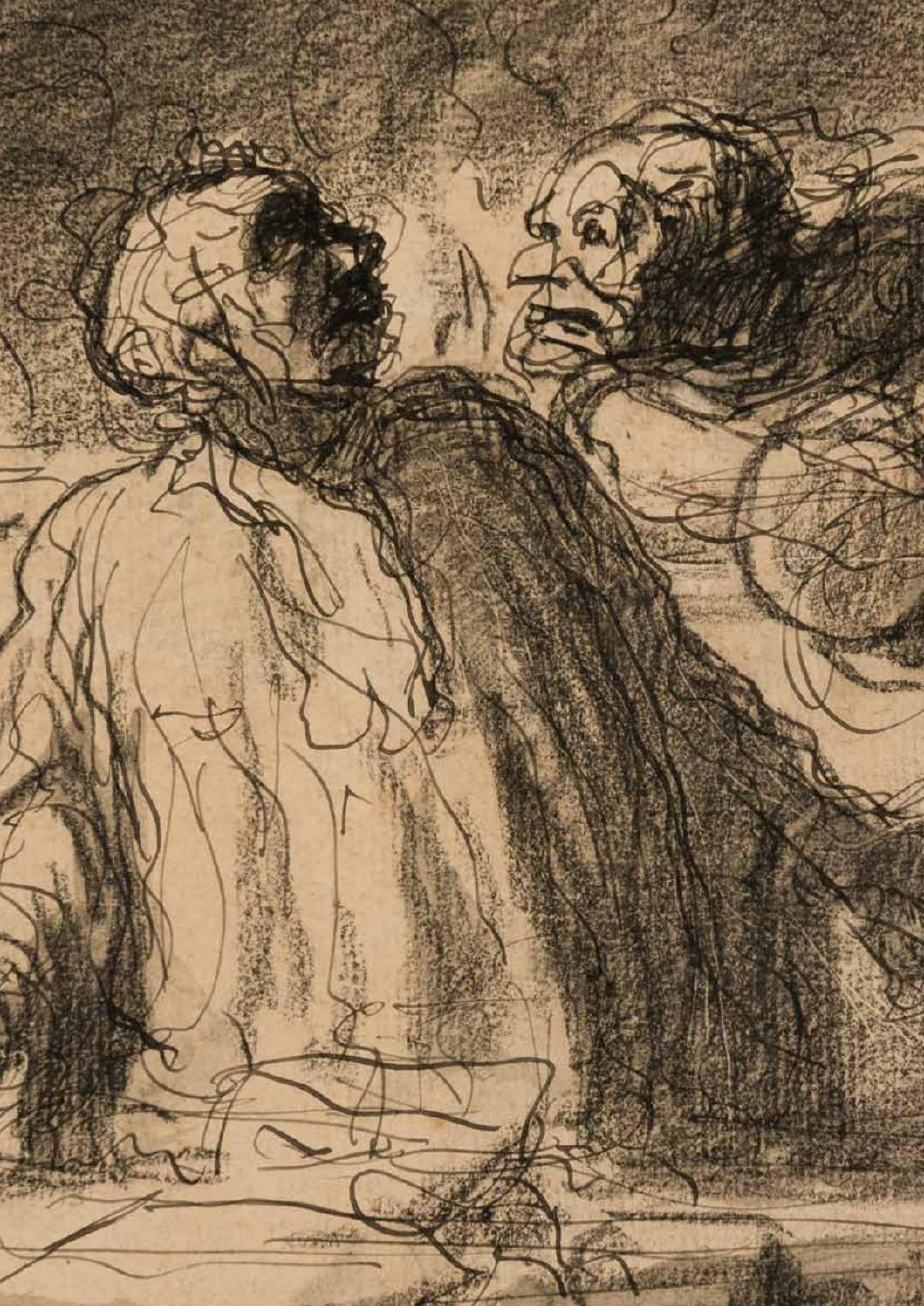


24

JOHN RUSKIN

London 1819-1900 Brantwood

Study of a Sprig of Myrtle

Watercolour over an underdrawing in pencil, with pen and brown ink and touches of white heightening. Indistinctly inscribed *Andromeda*(?) on verso, laid down.
144 x 184 mm. (5 5/8 x 7 1/4 in.)

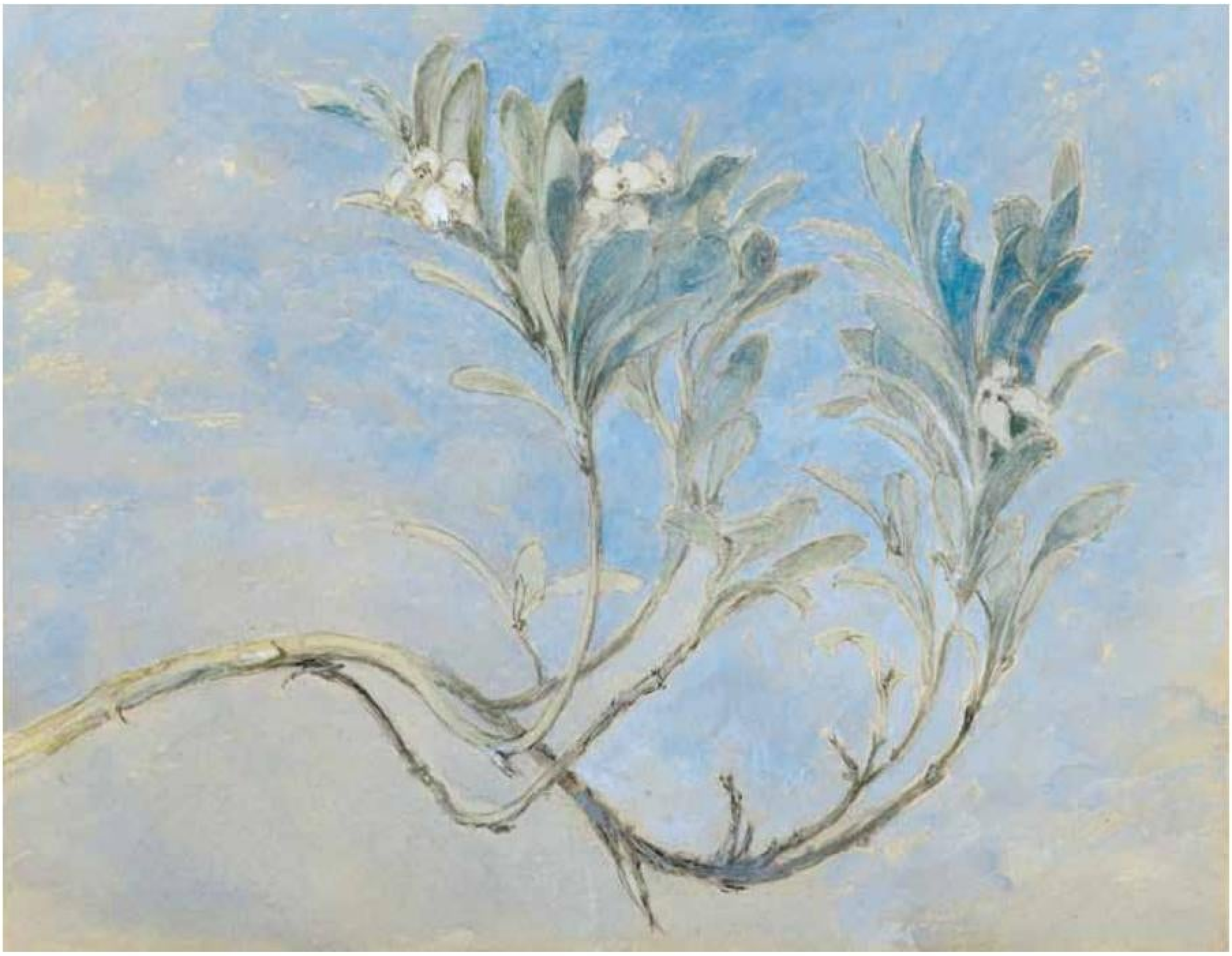
PROVENANCE: William Gershon Collingwood, Coniston, Cumbria[1]; Anonymous sale, London, Christie's, 19 March 1985, lot 138 (as *'A Stem of Leaves in Bud'*); Anonymous sale (*'The Property of a Gentleman'*), London, Sotheby's, 10 April 1997, lot 74; Bernadette and William M. B. Berger, Denver, Colorado.

EXHIBITED: Kendal, Abbot Hall Art Gallery, *Ruskin*, 1969, unnumbered.

Always a keen observer of nature, John Ruskin had been fond of drawing flowers, leaves and twigs from the 1840s onwards. In the 1870s he worked on a book of studies of flowers with botanical illustrations, entitled *Proserpina: Studies of Wayside Flowers, while Air Was Yet Pure among the Alps, and in the Scotland and England which my Father Knew*, which was published in several parts between 1875 and 1886. In this work he attempted to express his love of the pure beauty of wildflowers, shunning the formality of a conventionally scientific approach to botany. As Jeanne Clegg has noted of *Proserpina*, *'Compared to the* Modern Painters *investigation of leaf beauty, Ruskin's late work on flowers is intensely attentive to the decorative and the symbolic.'*[2]

Although this watercolour was not among those used for *Proserpina*, it is closely related to another illustration in the book. Entitled by the artist *Myrtilla Regina*, it was engraved after a watercolour drawn by Ruskin in 1877 at the Piedmontese town of Isella, in northern Italy near the Swiss border[3]. It would therefore seem likely that the present sheet may also date from the same period, and may perhaps be an unused drawing for the same book. Ruskin was struck by the shape of the plant, and noted of his drawing of *Myrtilla Regina* illustrated in *Proserpina*, in terms equally applicable to the present watercolour, that it *'represents, however feebly, the proud bending back of her head by Myrtilla Regina: an action as beautiful in* her *as it is terrible in the Kingly Serpent of Egypt.'*[4]

As Ruskin writes of this particular plant which he called 'Myrtilla Regina'[5], and also known to him as a blue whortleberry, *'Of all the lovely wild plants – and few, mountain-bred, in Britain, are other than lovely, – that fill the clefts and crest the ridges of my Brantwood rock, the dearest to me, by far, are the clusters of whortleberry which divide possession of the lower slopes with the wood hyacinth and pervenke. They are personally and specially dear to me for their association in my mind with the woods of Montanvert*[6]*; but the plant itself, irrespective of all accidental feeling, is indeed so beautiful in all its ways – so delicately strong in the spring of its leafage, so modestly wonderful in the formation of its fruit, and so pure in choice of its haunts, not capriciously or unfamiliarly, but growing in luxuriance through all the healthiest and sweetest seclusion of mountain territory throughout Europe, – that I think I may be without any sharp remonstrance be permitted to express, for this once only, personal feeling in my nomenclature, calling it in Latin "Myrtilla Cara", and in French "Myrtille Chérie", but retaining for it in English its simply classic name, "Blue Whortle"…all the essential loveliness of the Myrtillae is in their leaves and fruit: the first always exquisitely finished and grouped like the most precious decorative work of sacred painting; the second, red or purple, like beads of coral or amethyst. Their minute flowers have rarely any general part of power in the colours of mountain ground; but, examined closely, they are one of the chief joys of the traveller's rest among the Alps; and full of exquisiteness unspeakable, in their several bearings and miens of blossom, so to speak.'*[7]



25

SIR EDWARD COLEY BURNE-JONES, BT., A.R.A., R.W.S.

Birmingham 1833-1898 London

Three Studies for The Golden Stairs*:*

a. *Study of the Drapery of the Torso of a Woman*

Pencil on paper; a page from a sketchbook. A sketch of the head of a child faintly drawn in pencil on the verso.
255 x 140 mm. (10 x 5 1/2 in.)

b. *Study of the Drapery of the Left Arm of a Woman*

Pencil on paper; a page from a sketchbook.
255 x 140 mm. (10 x 5 1/2 in.)

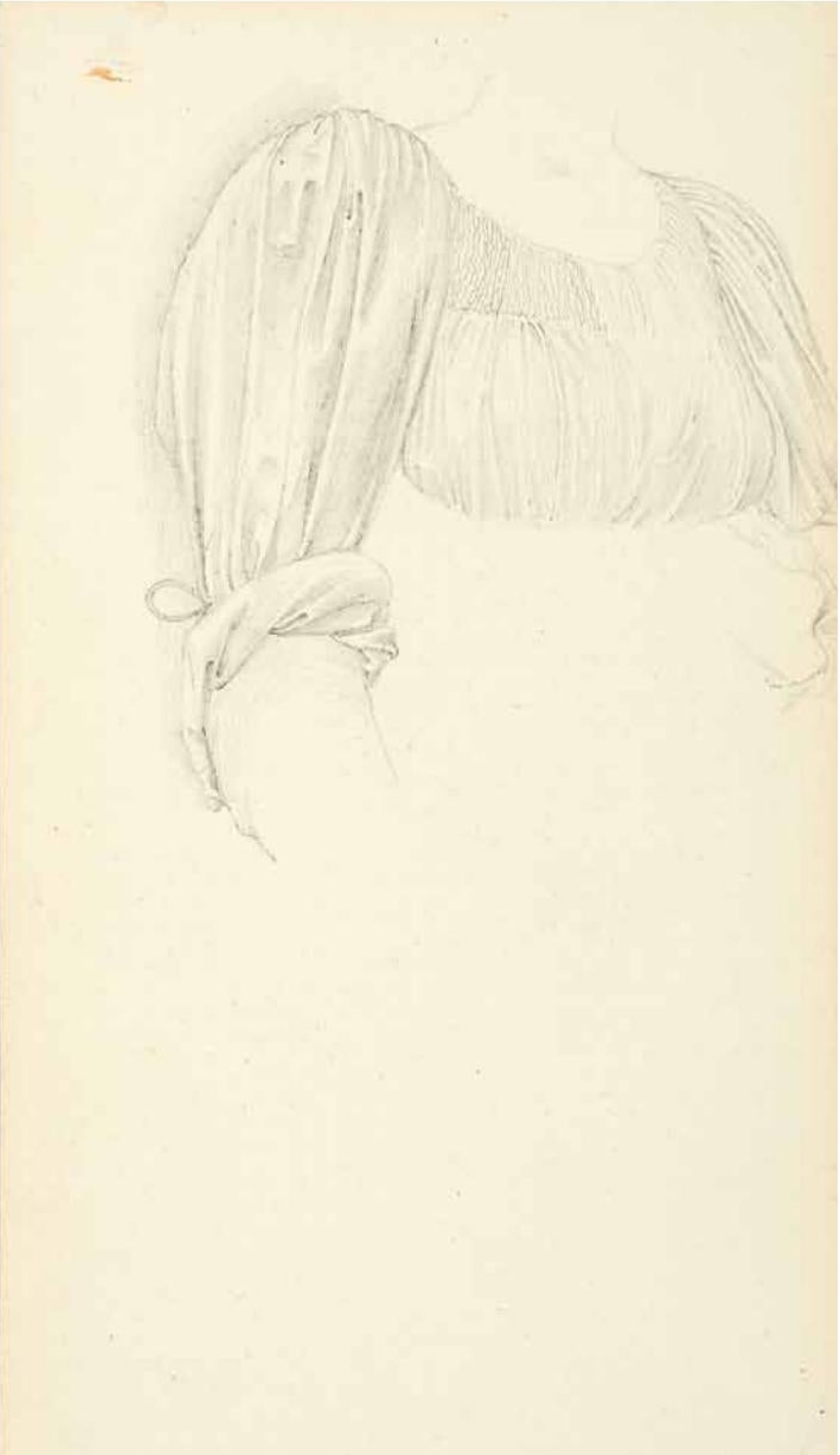
c. *Study of A Woman Holding a Cymbal*

Pencil on paper; a page from a sketchbook. A nude study of a baby and the head of a young child in brown chalk and pencil on the verso.
255 x 140 mm. (10 x 5 1/2 in.)

PROVENANCE: Sir George and Lady Lewis, London; Thence by descent to a private collection.

The leading member of the second generation of Pre-Raphaelite painters, Edward Burne-Jones studied at Oxford, where he met William Morris. The two were to remain lifelong friends and colleagues, and Burne-Jones produced designs for stained glass windows, ceramic tiles and tapestries for Morris and Company for more than thirty-five years. Another close friend was Dante Gabriel Rossetti, who gave Burne-Jones some of the little artistic education he received, being otherwise entirely self-taught. (Almost uniquely for a 19th century artist of his stature, Burne-Jones never attended an art school, nor did he receive any formal artistic training.) He made his public debut at the Old Water-Colour Society in 1864 and continued to exhibit there until 1870. Apart from showing one painting at the Dudley Gallery in 1873, however, Burne-Jones did not exhibit his work again for another seven years, although he did continue to sell paintings directly from his studio to a growing number of collectors. In 1877, at the inaugural exhibition at the Grosvenor Gallery, established as a more radical alternative to the Royal Academy, Burne-Jones showed a total of eight paintings. The success of these works, and his continued participation in the annual Grosvenor exhibitions, confirmed the artist as a leader of the Aesthetic Movement. His paintings, with subjects taken from medieval legends or classical myths, proved very popular with the public, reaching a climax with the *Briar Rose* series, painted between 1885 and 1890. His fame also spread to Europe, and in particular France, where his painting of *King Cophetua and the Beggar Maid* was greatly admired at the Exposition Universelle of 1889.

A passionate and prolific draughtsman, Burne-Jones produced countless preparatory studies and cartoons for his paintings and decorations, as well as drawings intended as independent works of art in their own right; in chalk, pencil, pen and watercolour. His drawings were, indeed, of arguably greater significance to him than his finished paintings. As the late John Christian has noted, Burne-Jones '*was always a draughtsman first and a painter second…the design of a picture was everything, the essential hallmark of his authorship, while the execution, though obviously important, was of secondary interest.*'[1] Another modern scholar has written that, '*While drawing, Burne-Jones felt released both from the demands of his rigorous technique and from critical scrutiny. Putting pencil to paper, he unleashed his most intimate thoughts – his initial ideas, his passion for beauty, his flights of fancy – and inscribed them with fluid confidence.*'[2] Although he occasionally gave drawings away as presents, and also sometimes exhibited them in public, Burne-Jones seems to have kept most of his drawings in his studio until his death.

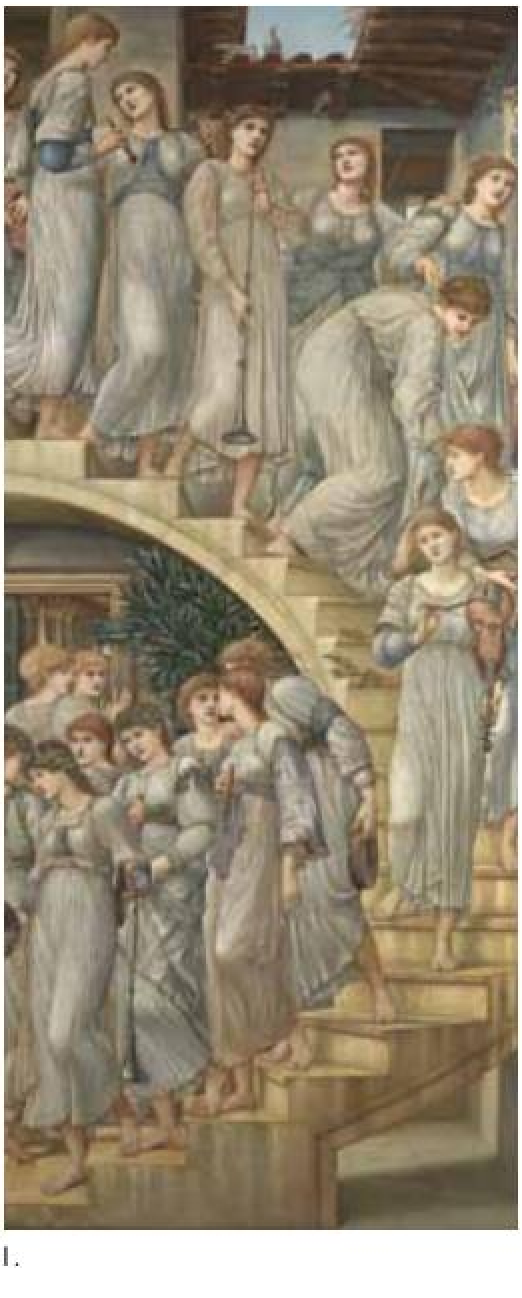


25a. (actual size)

The fact that drawing occupied a vital role in the painter's artistic process has been underscored by scholars: '*Burne-Jones's compulsive need to draw found its most ready outlet in studies for paintings and decorative projects. Hundreds exist, ranging from the roughest and most summary sketches to highly finished composition drawings and exhaustive studies of details…Many of his studies were of course made for purely functional purposes, to record some piece of data needed for a painting, or to test or define a pose or the fall of drapery. Many more, however, have only a tangential relationship with a painting, or indeed take on an independent life of their own. It is as if he were constantly prepared to abandon the stern business of study-making and go off on a sort of graphic revel, captivated by some new pose, the chance arrangement of a piece of drapery, or a fleeting expression on the face of a model to whom he was currently in thrall.*'[3]

Contemporary artists, writers and critics were particularly taken with Burne-Jones's drawings, which were first seen in any significant number on the occasion of a large and comprehensive memorial exhibition of his drawings at the Burlington Fine Arts Club in London in 1899. The artist's friend Graham Robertson wrote of him that '*He was pre-eminently a draughtsman, and one of the greatest in the whole history of Art…as a master of line he was always unequalled; to draw was his natural mode of expression – line flowed from him almost without volition.*'[4] Another author, writing shortly after the artist's death, noted that '*It is quite possible that had Burne-Jones been able to do things with greater ease we should have missed the careful reverence that is so characteristic of his drawings...Burne-Jones's tender and beautiful visual power, though it may have suffered from incomplete expression, may, on the other hand, owe much to the very difficulties which, making him less readily satisfied, carried him to greater heights.*'[5]

Taken from one of the artist's sketchbooks, these three drawings may all be related to one of Burne-Jones's most significant, and best-known, works, *The Golden Stairs* (fig.1), painted between 1876 and 1880. *The Golden Stairs* was exhibited at the Grosvenor Gallery in London in 1880 to considerable acclaim, with one critic, writing in *The Athenaeum*, noting that '*It is an exquisite design, instinct with grace and loveliness…[it] is not only a lovely picture, but beyond all question the painter's masterpiece.*'[6] Over two and a half metres in height, the painting is today in the collection of Tate Britain in London[7].



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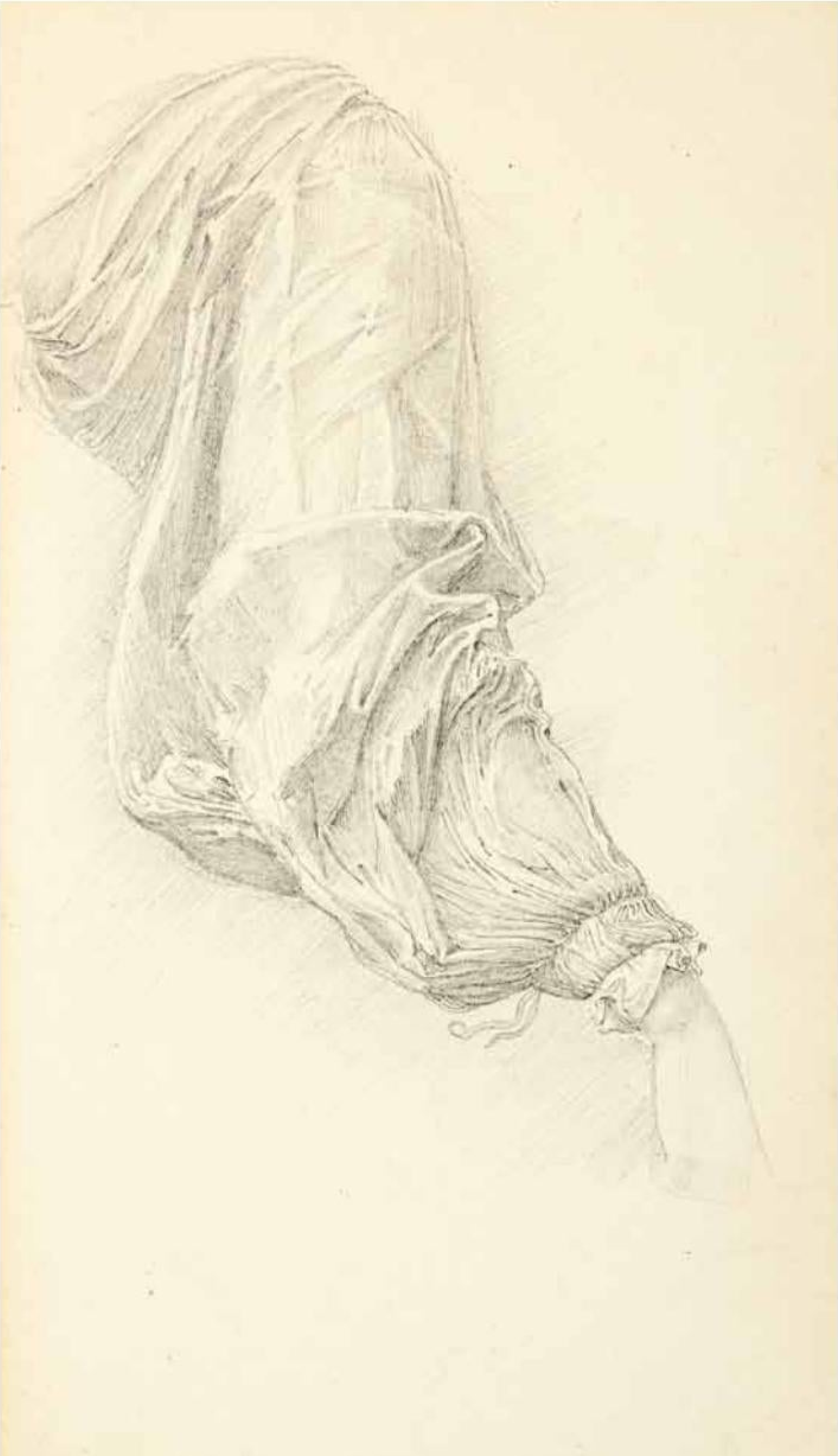
An anonymous review of the 1880 Grosvenor Gallery exhibition in the *Times* praised *The Golden Stairs* for its '*beauty and grace, harmony of line, and tender colour, with a suggestion throughout of low-breathed music in the minor key.*'[8] As the same article described the painting; '*it represents a troop of fair minstrels, clad all in white, coming down a flight of stairs of paly gold, supported by a beautifully-curved arch, from a loggia, on the top of whose cornice doves are perched, while a small space of blue sky is visible through a corner of the square formed by the projecting rafters. The fashion of the dresses is hardly classical, or rather is classical of the* renaissance, *such as is often employed in the school of Mantegna. The draperies are of white linen, reaching to wrist and ankle, goffered in small plaits, fitting close to the form and confined by girdles. The girls are crowned with delicate garlands, and carry their instruments, ready to resume their playing when they have descended the stairs. The feet seem to fall in rhythmic harmony, and the faces are full of breathing music. Many, if not most, of them, are among the most beautiful that the master has painted, sad rather than joyous, but with a sadness that is tender and pleasing, not woeful and worn out, as this painter's sadness is apt to be. The peculiar harmony of colouring obtained by the subtly-managed variations of white in the dresses, in combination with the pale gold of the steps and the delicate flesh tones of the faces and feet, is equally lovely and original…we have nothing but praise and admiration for the picture.*'[9]

Inspired by his trip to Italy in 1871, Burne-Jones began making drawings for *The Golden Stairs* in 1872, but did not start work



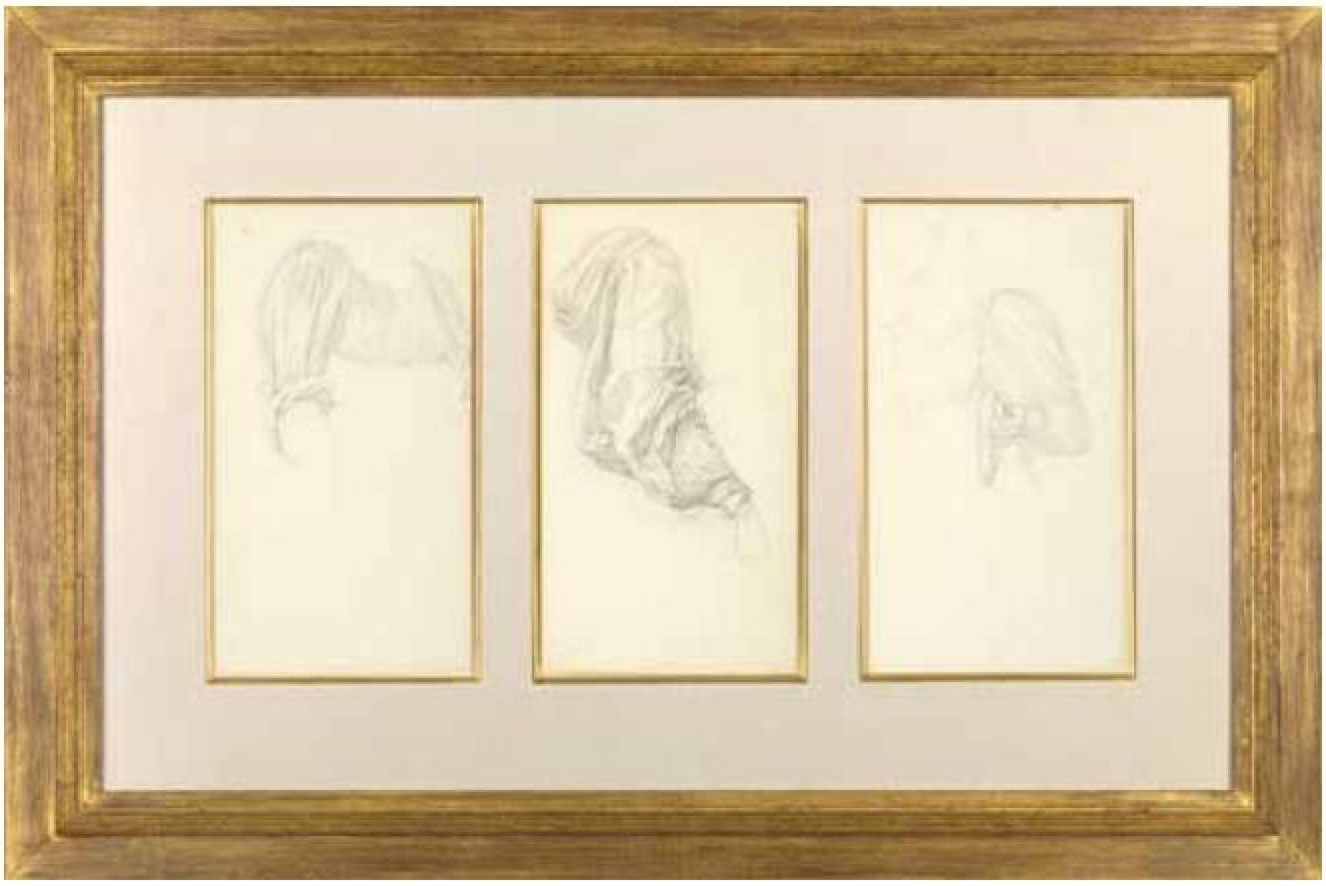
25b. (actual size)

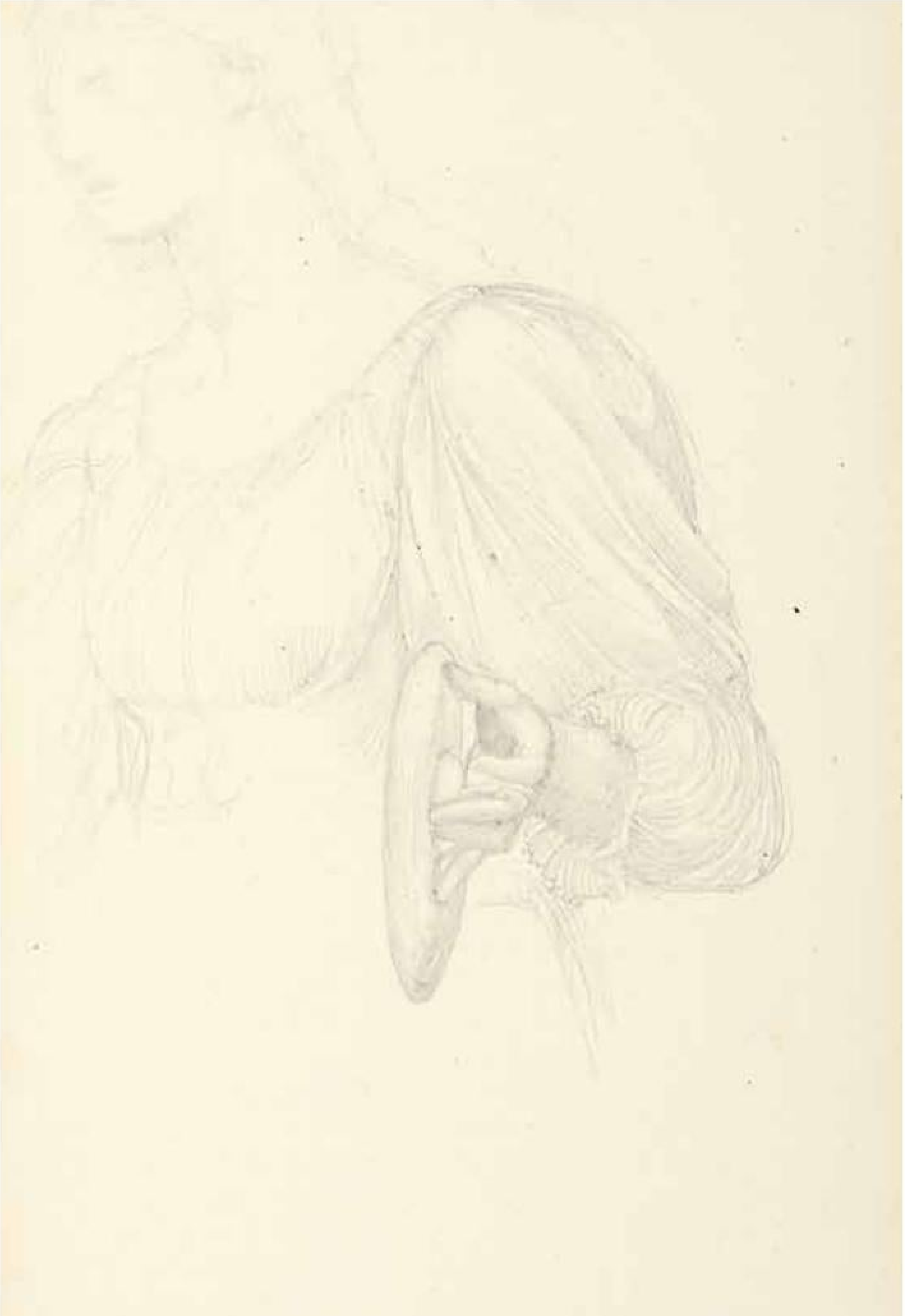
on the large canvas itself until four years later. Each of the figures in the composition was studied from professional posed models, notably the Italian Antonia Caiva, who also worked for Lord Leighton and Edward Poynter. The heads of the women, however, were portraits of several young ladies in Burne-Jones's circle, including his daughter Margaret and William Morris's daughter May, as well as Frances Graham, the daughter of his patron William Graham.

The first of these drawings (No.25a), a study for the drapery and upper torso of a woman, does not appear exactly in the final painting. The second drawing (No.25b) is a preparatory study for the left arm and drapery of the woman bending down just above the centre of the right side of the composition, while the third drawing (No.25c) is a study for the woman at the very bottom of the steps, holding the cymbals. Another preparatory drawing for this last figure, containing three pencil studies of the left hand holding the cymbal, is in the Fitzwilliam Museum in Cambridge[10].

The Golden Stairs has been described as '*the outstanding expression of a tendency, always implicit in Burne-Jones, to base a design purely on formal values of line, colour and surface pattern.*'[11] The painting lacks any indication of a specific subject, and its title was chosen only after two others, *The King's Wedding* and *Music on the Stairs*, were considered and rejected. As the contemporary critic F. G. Stephens noted of the painting, '*The damsels…carry various instruments of music, such as cymbals, silver trumpets and pipes, tambourines, violas, and dulcimers. They troop past like spirits in an enchanted dream, each moving gracefully, freely, and in unison with her neighbours; some converse with a sweet seriousness which has an irresistible charm, some gaze eagerly forwards, others look backwards, some are lost in thought, but all are earnest, and every one is beautiful in face and form. Barefooted they tread the golden stairs with graceful and easy movement; each is unconscious of herself. What is the place they have left, why they pass before us thus, whither they go, who they are, there is nothing to tell.*'[12] And, as John Christian has noted, 'The Golden Stairs *is the supreme example of a picture in which [Burne-Jones] deliberately evokes a sense of mystery and ambiguity, qualities which were to be central to European Symbolism a decade or more later.*'[13]

These three drawings were part of a previously unpublished Roberson & Co. sketchbook, numbered and dated *XIV/1880*, which contained several pencil studies for *The Golden Stairs*. The bound sketchbook belonged to the artist's close friends Sir George and Lady Lewis, and remained in the Lewis family collection for over 130 years until it was broken up and the contents dispersed at auction[14]. Other preparatory drawings for *The Golden Stairs* are today in the Fitzwilliam Museum in Cambridge, the National Gallery of Victoria in Melbourne, the Ashmolean Museum in Oxford, and elsewhere.





25c. (actual size)

26

EDOUARD MANET

Paris 1832-1883 Paris

An Illustrated Letter, with a Snail on a Leaf

Watercolour, and grey wash with a letter written in pen and brown ink. Inscribed by the artist *Bellevue / Chère Madame / N'oubliez pas la ramette / de papier anglais / amitiés / E. Manet* in brown ink.
153 x 112 mm. (6 x 4 3/8 in.)

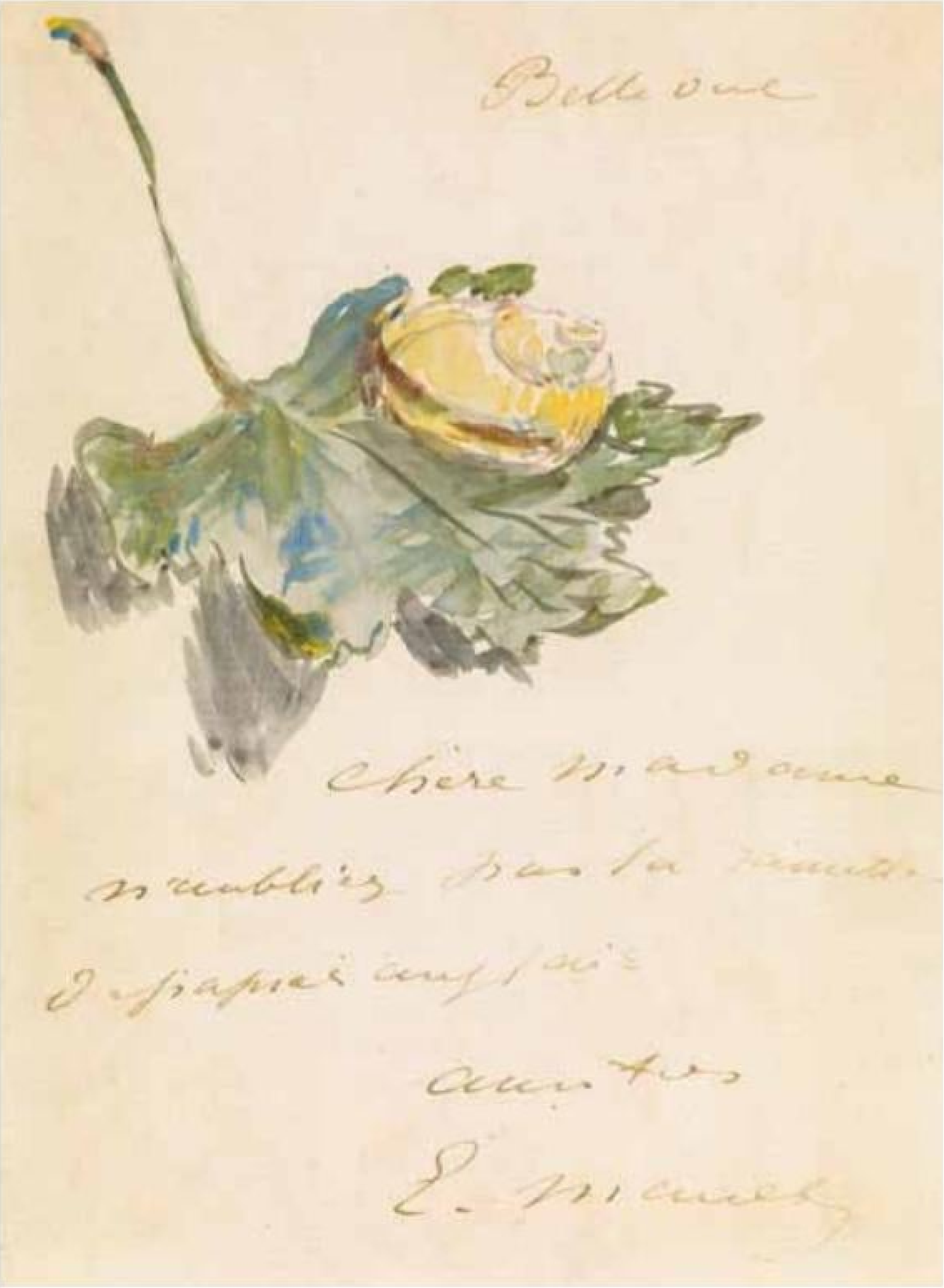
PROVENANCE: Otto Wertheimer, Paris; Purchased from him in 1954 by Alexander and Elisabeth Lewyt, New York; Their posthumous sale ('*The Collection of Alex and Elisabeth Lewyt*'), New York, Sotheby's, 8 May 2013, lot 117; Gérard Lhéritier (Aristophil), Nice and the Musée des Lettres et Manuscrits, Paris.

LITERATURE: Anne Coffin Hanson, *Édouard Manet 1832-1883*, exhibition catalogue, Philadelphia and Chicago, 1966-1967, pp.194-195, no.187; Alain de Leiris, *The Drawings of Edouard Manet*, Berkeley and Los Angeles, 1969, p.133, no.535, fig.397; Denis Rouart and Daniel Wildenstein, *Edouard Manet: Catalogue raisonné. Vol.II: Pastels, aquarelles et dessins*, Lausanne and Paris, 1975, pp.210-211, no.593; Anne Coffin Hanson, *Manet and the Modern Tradition*, 1977, p.73, illustrated pl.34; Françoise Cachin, *Manet, lettres à Isabelle, Méry, et autres dames*, Geneva, 1985, pp.94-95; Colin Eisler, *Show & Tell: Artists' Illustrated Letters*, exhibition catalogue, New York, 1988, unpaginated, illustrated; Ronald Pickvance, *Manet*, exhibition catalogue, Martigny, 1996, pp.202-203 and p.242, no.77, illustrated in colour p.142; George L. Mauner and Henri Loyrette, *Manet: les natures mortes*, exhibition catalogue, Paris and Baltimore, 2000-2001, p.176, no.55, illustrated in colour p.129; George Mauner, *Manet: The Still Life Paintings*, exhibition catalogue, Paris and Baltimore, 2000-2001, p.178, illustrated in colour p.119, pl.55.

EXHIBITED: Philadelphia, Philadelphia Museum of Art and Chicago, Art Institute of Chicago, *Édouard Manet 1832-1883*, 1966-1967, no.187; New York, New York University, Grey Art Gallery, *Show & Tell: Artists' Illustrated Letters*, 1988, unnumbered; Martigny, Fondation Pierre Gianadda, *Manet*, 1996, no.77; Paris, Musée d'Orsay and Baltimore, Walters Art Gallery, *Manet: les natures mortes*, 2000-2001, no.55; Paris, Musée d'Orsay and Baltimore, Walters Art Gallery, *Manet: The Still Life Paintings*, exhibition catalogue, Paris and Baltimore, 2000-2001, unnumbered; Chicago, Art Institute of Chicago and Los Angeles, J. Paul Getty Museum, *Manet and Modern Beauty*, forthcoming [2019-2020], no.53.

In the late summer and fall of 1880, Edouard Manet spent several months in the spa town of Bellevue, near Meudon on the left bank of the Seine, west of Paris. There he rented a villa at 41 route des Gardes and underwent a course of hydrotherapy treatment, at the recommendation of his doctors, to help soothe his left leg, which was partially paralyzed from the effects of tertiary syphilis. It was something of an enforced exile from the city and, as Juliet Wilson-Bareau has noted, '*With bad weather to prevent him working and bored away from Paris, Manet amused himself by writing to his friends, and soon took to decorating his missives with ink or watercolour sketches...the self-styled 'lonely exile' wrote letters...that are witty, tender or plaintive; he threatens or cajoles by turns, soliciting replies and visits...*'[1] As the artist wrote in one such letter, sent to Zacharie Astruc in July 1880, '*I am living like a shellfish in the sun, when there is any, and as much as possible in the open air, but when all's said and done the countryside only has charms for those who are not obliged to stay there.*'[2]

Some forty letters written by Manet from Bellevue in the summer of 1880 are known, many of which are illustrated with little still life sketches in watercolour. (The largest single group of these letters, amounting to sixteen sheets, is today in the collection of the Musée d'Orsay in Paris.) Most of these illustrated letters were sent to female friends of the artist – particularly Isabelle Lemonnier, who was his favourite model at this time[3] – and only a handful of letters were addressed to men[4]. This illustrated letter, which shows a horizontal crease from having been folded in half to fit into an envelope, was written to an unknown woman, and asks the recipient not to forget to bring the artist some English



Bellevue

Chère madame

n'oubliez pas la visite

d'[illegible] aujourd'hui

amitiés

E. Manet

actual size

paper when she next comes to visit him: '*Bellevue / Chère Madame / n'oubliez pas la ramette / de papier anglais. / amitiés / E. Manet.*' ('*Bellevue / Dear Madam / Do not forget the ream / of English paper / Sincerely / E. Manet*').

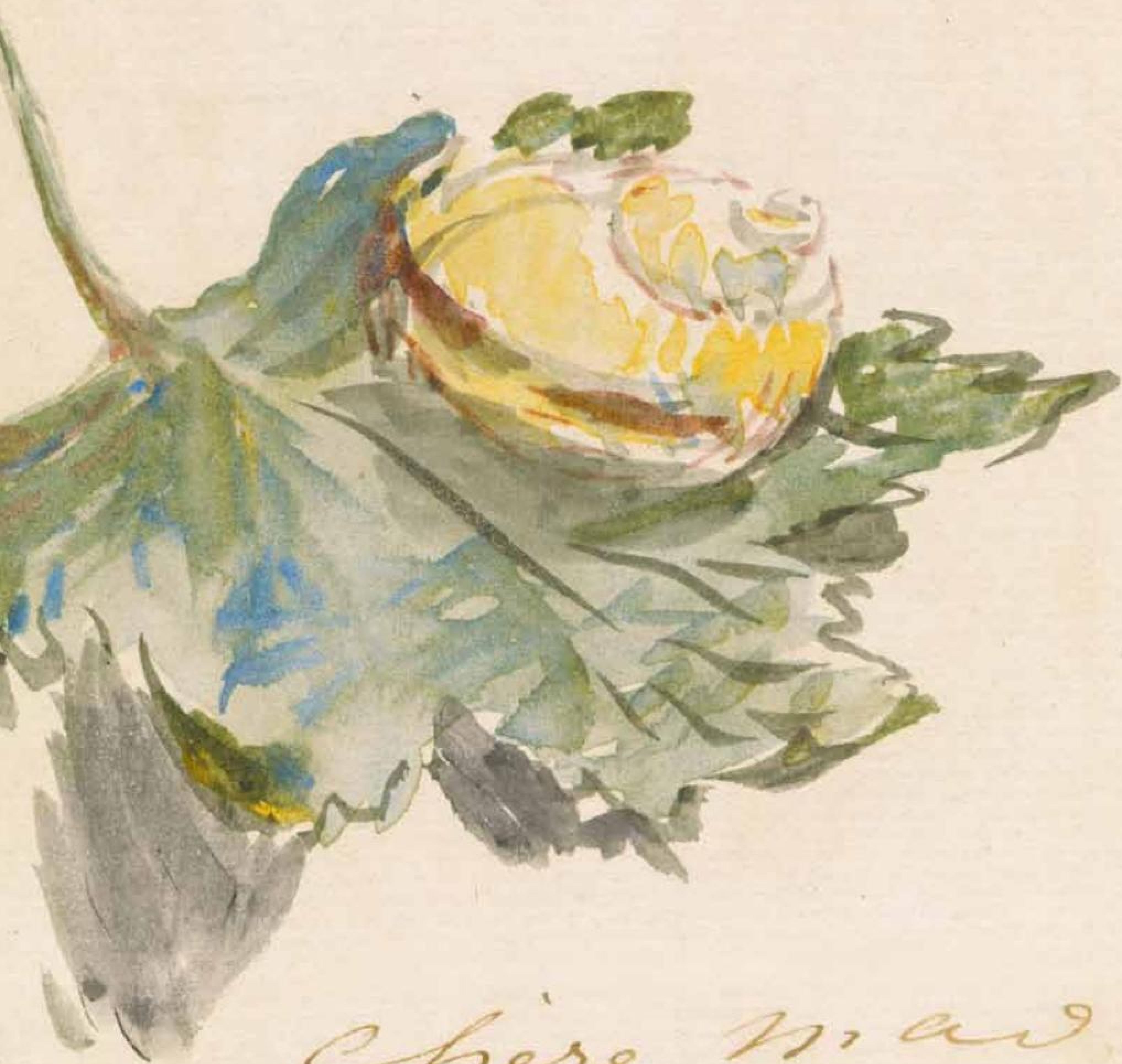
As Ronald Pickvance has noted of this particular letter, '*One cannot be sure why Manet especially requested English paper. Presumably, it was notepaper for his letters: part of an English watermark can be seen on a letter to Mme. Guillemet*[5]*. Manet made several drawings of snails, wittily capturing their multifarious shapes*[6]*. One of these (now in the Art Institute of Chicago*[7]*) seems related to the many decorated letters he despatched from Bellevue.*'[8] It is also possible, however, that Manet's request for English paper was for the watercolours and pastels with which he was occupying his summer away from Paris, when his impaired mobility must have prevented him from doing much painting.

This illustrated letter is unusual in its charming depiction of a snail on a leaf, rather than the more usual watercolour sketches of fruits and flowers with which Manet decorated most of the letters he sent from Bellevue in 1880. The delicate treatment of the colours of the leaf and the snail shell in this watercolour display the artist's confident use of the medium, and underscores the care which Manet took over these succinct and, at first glance, seemingly inconsequential missives to friends.

As Alain de Leiris has noted of Manet's decorated letters, '*Manet wrote these brief illustrated messages during summer periods of confinement away from the stimulating life of Paris for which he was longing… In the walled garden of his Bellevue villa, with brush in hand, he never tired of adding to his collection of vignettes the pattern of a rose, a daisy, a snail, a watering can, and many other familiar tidbits. These notations appear again, having lost nothing of their initial freshness, as the frontispiece or the tailpiece of a letter...In all cases the watercolor spots and the calligraphy complement one another decoratively on the page. Economy of means and graphic virtuosity reach a climax in these spots.*'[9]

And, as another modern scholar has written of Manet, '*The charm of a single piece of fruit is perhaps most poetically expressed in the watercolor decorations of his letters. A single Mirabelle plum, an almond, a chestnut, ideal examples of their class, appear to float on the paper, merging to just the right degree with the handwritten text, and are delights to behold…the light, fluid medium of watercolor provides a degree of transcendence that goes even beyond what Manet achieved in the oils…Individually and as a group, these letters constitute some of the most lyrical pages of nineteenth-century artistic sensibility.*'[10]

The present sheet will be included in the forthcoming exhibition *Manet and Modern Beauty*, to be held at the Art Institute of Chicago and the J. Paul Getty Museum in Los Angeles, between May 2019 and January 2020.



Chère mada

oubliez pas la ra

i après aux Jais

27

HENRI-LÉOPOLD LÉVY

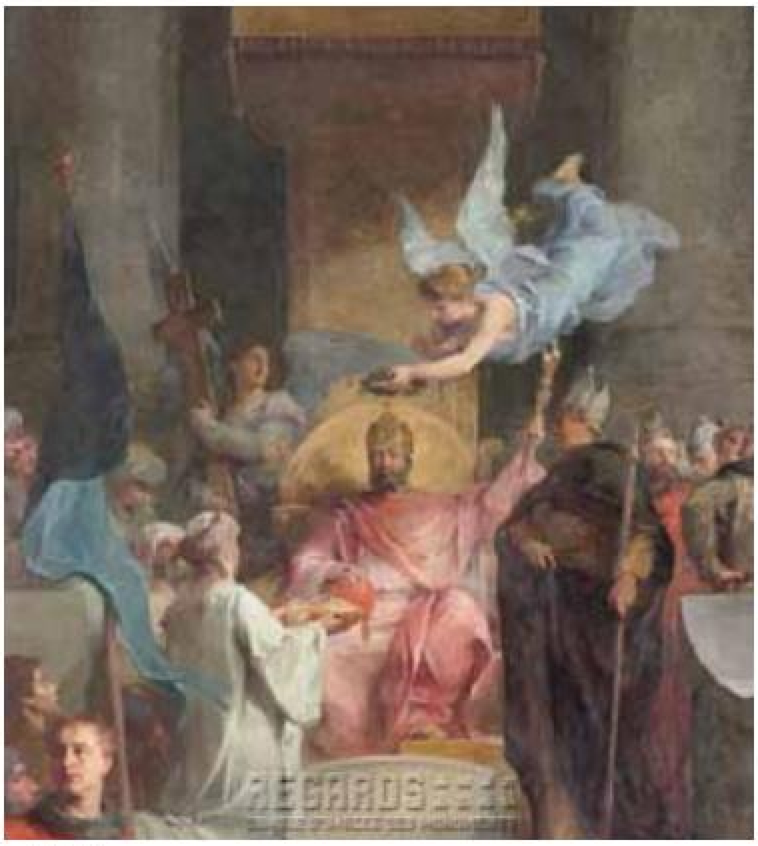
Nancy 1840-1904 Paris

Study of a Female Nude

Red chalk, with stumping, on buff paper. Numbered *255* on a printed oval label pasted onto the verso. 427 x 447 mm. (16 ¾ x 17 ⅝ in.)

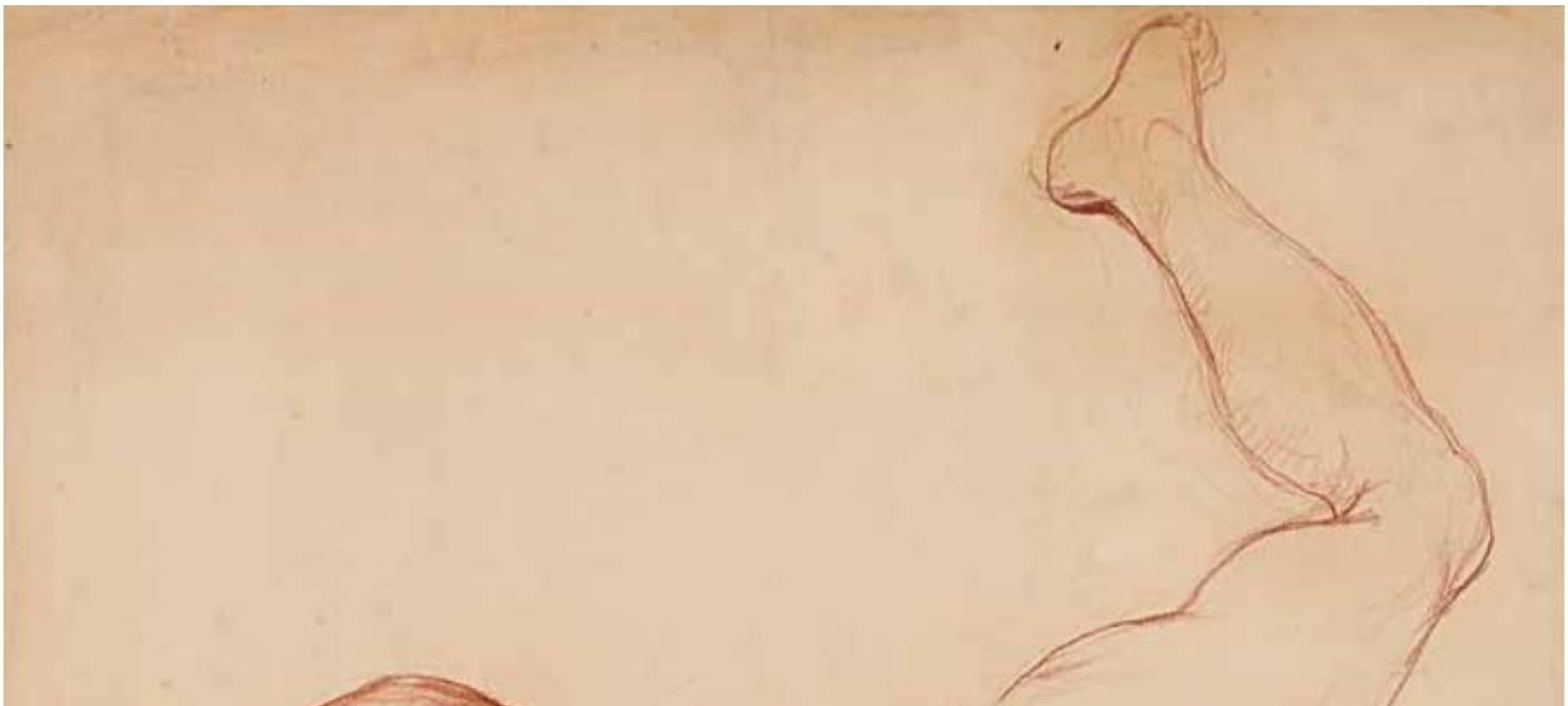
PROVENANCE: The first or second sales of the contents of the studio of Henri Lévy; Paris, Hôtel Drouot, 2-3 March 1905 or Paris, Hôtel Drouot, 29 November 1905, with the *vente* stamp (Lugt 1675) at the lower centre.

Henri Lévy enrolled in 1856 at the Ecole des Beaux-Arts in Paris, where he studied with François-Edouard Picot and Alexandre Cabanel. Following three unsuccessful attempts at the Prix de Rome, he made his Salon debut in 1865 with a painting of *Hecuba Finding the Body of Polydorus by the Sea*, for which he won a medal. He continued to exhibit regularly at the Salons, showing history subjects, allegories and portraits, and won prizes at the Salons of 1867 and 1869. (Of a painting exhibited in 1867, the critic Paul Mantz noted of the artist that '*He possesses a true feeling for colour...M. Lévy truly appears to love his craft; for him, painting is a joy.*') At the Salon of 1872 Lévy achieved considerable critical success with his painting of *Herodias*. He had a particular talent for large-scale mural decoration, and between 1874 and 1876 he painted fifteen panels of mythological and allegorical subjects for the ceiling of the *galerie des tableaux* of the Bon Marché department store; the room was demolished in 1920 and the paintings are now lost. At the Exposition Universelle of 1878 he won a first-class medal for four scenes from the life of Saint Denis, painted for the Parisian church of Saint-Merri. Other decorative commissions in Paris included a series of mural paintings of scenes from the life of Charlemagne for the Panthéon, three oval ceiling paintings for the *salle des fêtes* of the town hall of the 6th *arrondissement*, completed in 1887, and paintings for the Hôtel de Ville, the Hôtel Adrien Chevallier, and elsewhere. Although he was awarded the *légion d'honneur* in 1872, Lévy experienced considerable hardship in the latter stages of his career, as a result of the wave of anti-Semitism roused in France by the Dreyfus affair in 1895. His adamant refusal to use a pseudonym to sign his pictures went against the demands of his dealers, and he lost an important outlet for his works, although he still received commissions for decorative mural schemes. He also continued to exhibit at the Salons until the year before his death. Lévy remains relatively little known or studied today, although a small exhibition of his work was held at the Musée des Beaux-Arts in Nancy in 1996.



1. (detail)

This large drawing is a preparatory figure study for the pose of the angel placing a laurel wreath on the head of the seated Charlemagne in Lévy's mural painting of *Charlemagne Receiving the Keys of the Holy Sepulchre from the Ambassadors of Caliph Harun al-Rashid* (fig.1), painted in 1881 for the Panthéon in Paris[1].


VENTE
HENRI LEVY
1905

28

JOHN ADAM HOUSTON, RSA RI

Gwydir Castle 1812-1884 London

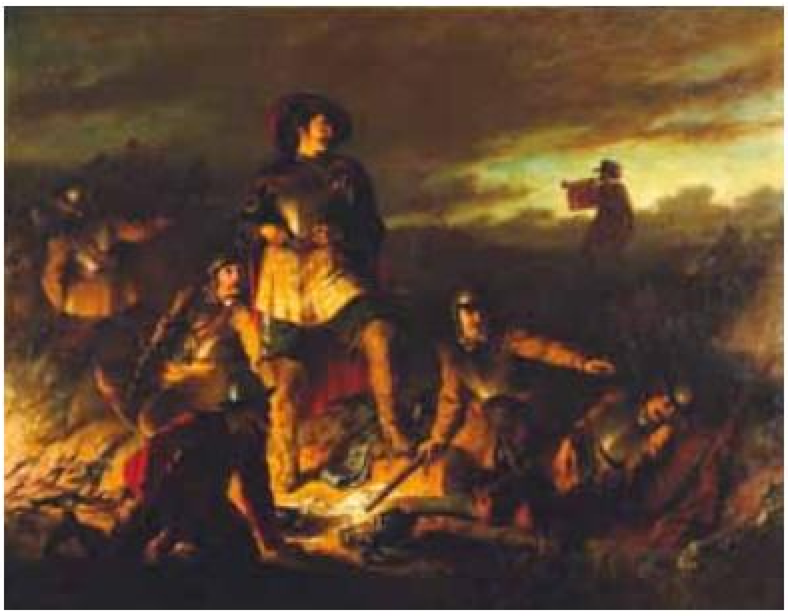
Recto: *Study of a Kneeling Soldier and Two Studies of Hands*
Verso: *Five Studies of Hands*

Black and red chalk, with touches of white chalk, on blue paper. The verso in black, red and white chalk on blue paper. Signed or inscribed *By J. A. Houston RSA* in pencil at the lower left. Further signed or inscribed *By J. A. Houston / RSA* in pencil on the verso.
273 x 372 mm. (10 3/4 x 14 5/8 in.)

Born in North Wales to Scottish parents, John Adam Houston studied at the Trustees' Academy in Edinburgh, as well as in Paris and Germany, before exhibiting for the first time at the Royal Institution in London. He developed a reputation as a painter of historical scenes, often on a large scale, including several depictions of battles between Cavaliers and Parliamentarians. He also worked as a watercolourist, depicting numerous views in Scotland, England, France, Germany and Italy. These were exhibited at the Royal Scottish Academy, to which he was elected an Associate Member in 1842 and an Academician in 1845, with a diploma painting depicting *The Good Samaritan*. By the 1850s Houston was working mainly in watercolour, and his reputation as a landscape watercolourist was such that he gave lessons to the young Waller Hugh Paton. It was probably through Paton that Houston met John Ruskin, and began to develop an interest in the Pre-Raphaelites, which was further developed when he moved to London in 1858. The richly detailed watercolours of the Scottish Highlands that Houston produced in the 1860s, strongly influenced by the example of Ruskin, account for some of his finest work. Although living in London after 1858, he carried on painting in the Highlands and exhibiting his work in both Edinburgh and London. Houston also continued to produce large historical canvases, although these often lack the charm of his watercolours.

As one early history of Scottish art has noted of Houston, '*he was more interested in the picturesque and romantic than in the antiquarian element in history…He took subjects from many periods of history, but perhaps his favourite was that of the great struggle between the Cavaliers and the Parliament with its picturesquely contrasting types and costumes. Within his range, and on the comparatively modest scale he usually employed, his work was accomplished and refined, and he aimed at combining brilliance of tint with harmony, his designs are frequently effective, particularly when carried out in water-colour. A number of his incidents have pleasant landscape settings, and…he painted landscapes which show considerable feeling for the sparkle and play of light.*'[1]

Both sides of this drawing contain studies for one of Houston's last major paintings; *A Night Alarm in the Cavalier Camp* (fig.1), painted in 1884 and posthumously exhibited the following year at the Royal Scottish Academy in Edinburgh, to which it was presented by the artist's descendants in 1909[2]. The crouching figure in the drawing appears in the centre right foreground of the painting, while the hands drawn on either side correspond to those of the standing figure in the centre. On the verso of the sheet, Houston studied the belt-buckling gesture of the main figure, this time with the hands brought closer together.



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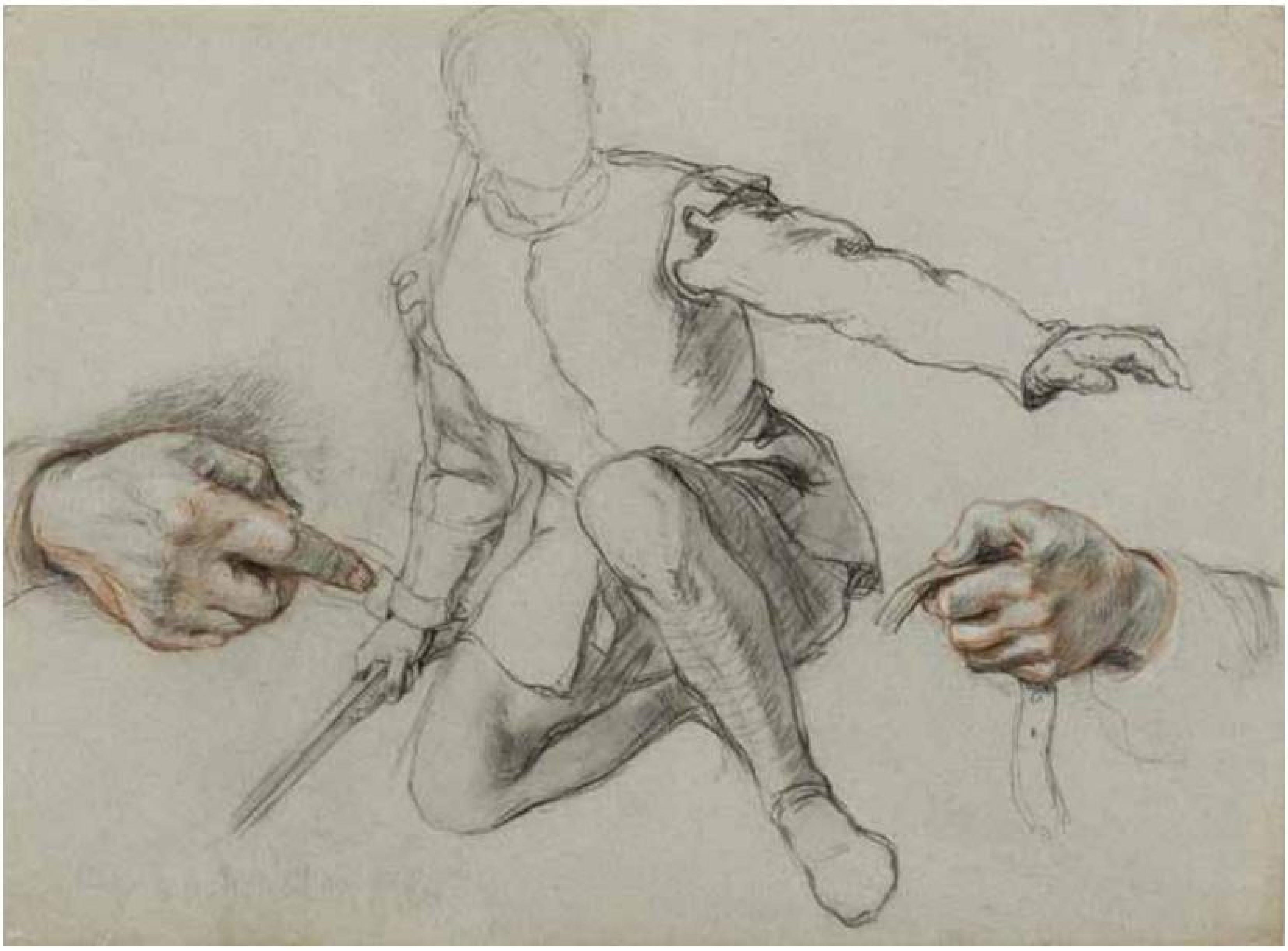
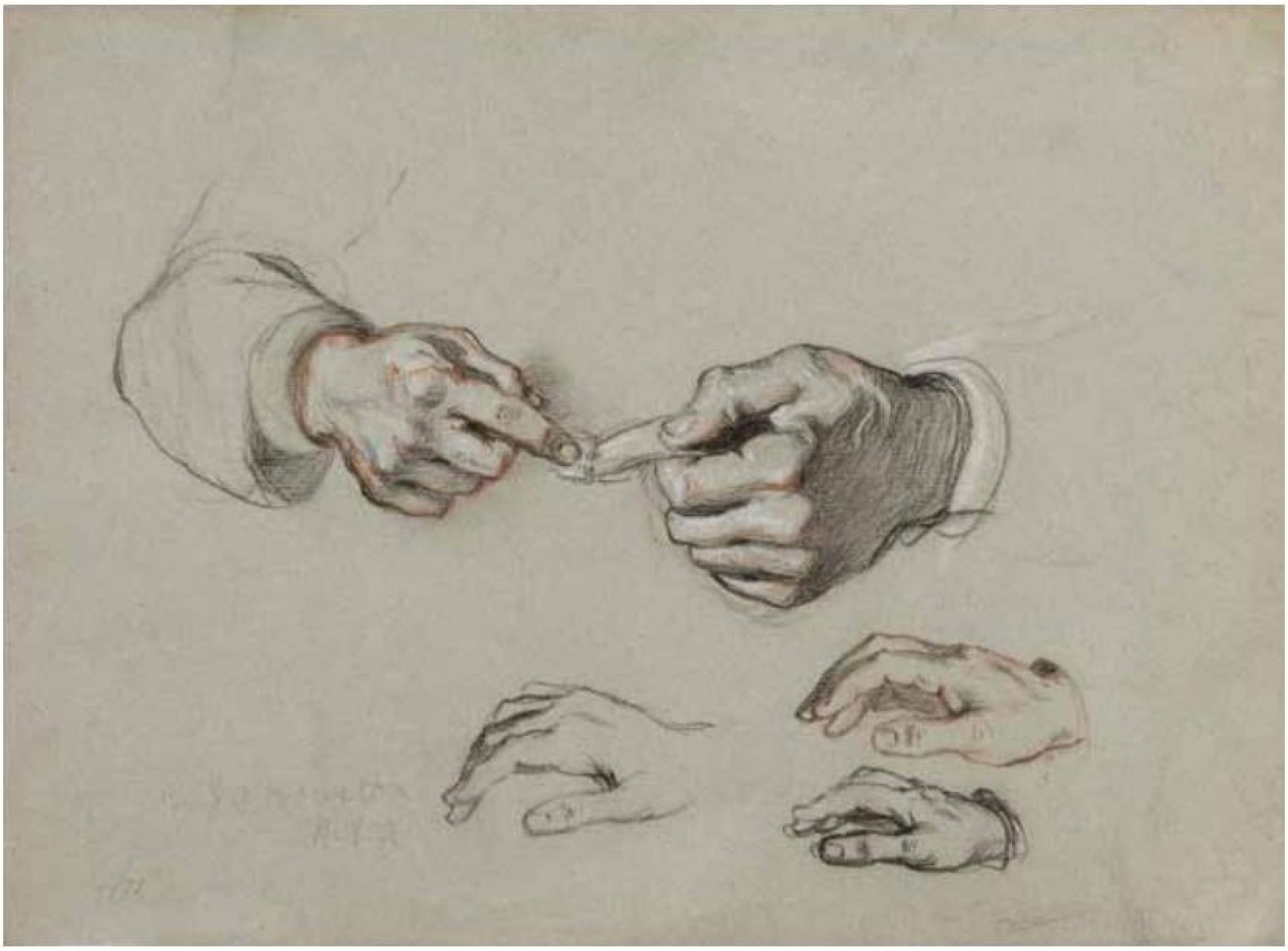


recto



verso

29

PAUL-CÉSAR HELLEU

Vannes 1859-1927 Paris

A Young Woman Seated at a Table

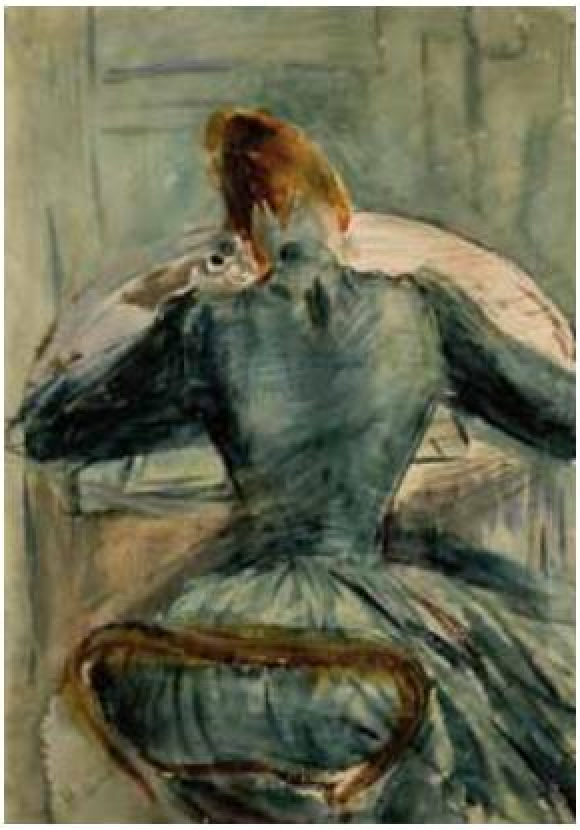
Watercolour, heightened with gouache. Signed *Helleu* in black ink at the lower left. Inscribed [?] / *M. Renard 190 B^d Pereire* in pencil on the verso.
369 x 480 mm. (14 1/2 x 18 7/8 in.)

Admitted into the Ecole des Beaux-Arts in 1876, Paul-César Helleu exhibited a number of large pastel portraits at the Salons of 1885 and 1886, and his career was launched with a large exhibition of pastels at the Galerie Georges Petit in 1888. The previous year he had met Comte Robert de Montesquieu, who became his leading patron and would publish the first important monograph on the artist in 1913. By the 1890s Helleu was enjoying considerable financial success as a portrait painter. Encouraged by his friend John Singer Sargent, in 1902 he travelled to America, where he earned several portrait commissions (despite apparently only knowing one word of English, namely the word '*charming*'). Helleu's later reputation has rested primarily on his etched work, executed in the medium of drypoint, with which he produced a large number of portraits of fashionable women. The popularity of these prints has, however, tended to overshadow his less numerous oil paintings and pastels.

A gifted portraitist, Helleu enjoyed considerable success throughout his career with his portraits of the elegant women of the *beau monde* of Paris, London and New York. His subjects included the Comtesse Greffulhe, Queen Alexandra and Consuelo Vanderbilt, the Duchess of Marlborough, and his work was greatly admired by his contemporaries. As Edmond de Goncourt noted in a letter to the artist, written in February 1895, *'Your work has for its inspiration that dear model who fills all your compositions with her dainty elegance. It is sort of a monograph on Woman, in all the infinite varied attitudes of her intimate home life. We see her with her head lazily resting on the back of an arm chair;...or seated in a reverie as she holds in her hand the foot crossed upon her knee; or, reading, while one lock of hair strays down her cheek, the "tip-tilted" nose assuming a questioning air, as with lips barely parted she seems to be happily interpreting what she reads; or else sleeping, her head sunk in the pillow, the line of her shoulders vaguely seen, her profile lost except for a glimpse of her pretty little nose, and her eye closed beneath its dark curved lashes.'*[1]

The pencil inscription on the verso of this drawing may refer to Marie Renard, a professional model who posed several times for Helleu, as well as for Edouard Manet and Berthe Morisot. Helleu met Marie Renard in 1879, and she seems to have posed most often for him in the early part of his career, throughout the 1880s. A painted portrait of her, dated 1884 and depicting her writing at a desk, is in a private collection[2], while another painting of Marie Renard, dated 1886, is in the Musée des Beaux-Arts in Rouen[3].

Stylistically comparable to the present sheet is a watercolour study – drawn during the artist's honeymoon in 1886 and depicting his wife Alice seen from behind and seated at a desk (fig.1) – in the collection of the Musée Bonnat-Helleu in Bayonne[4].



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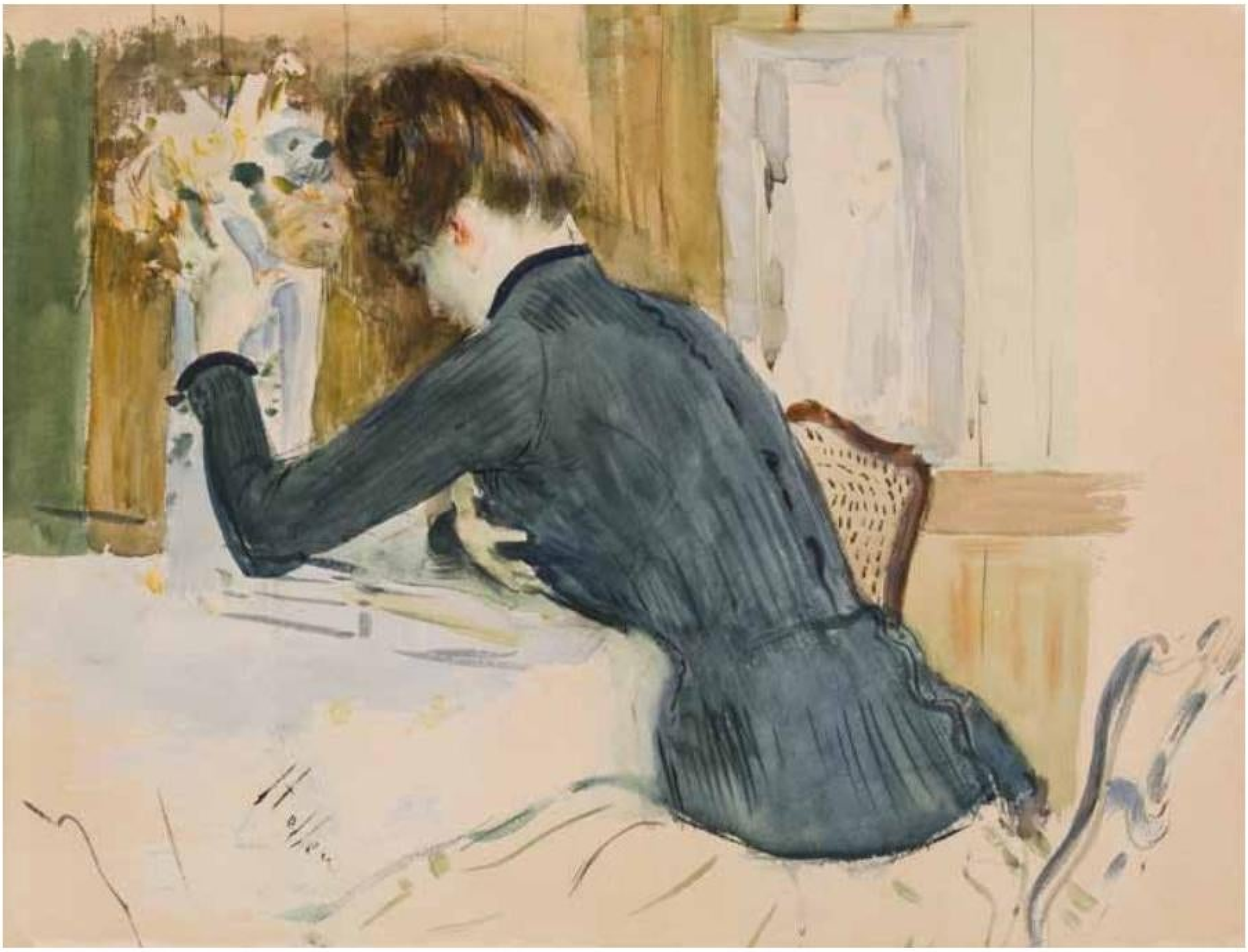


30

PAUL-CÉSAR HELLEU

Vannes 1859-1927 Paris

A Young Woman Asleep

Black, red and white chalks on buff paper. Signed *Helleu* in red chalk at the lower right centre.
472 x 658 mm. (18 5/8 x 25 7/8 in.) [sight]
509 x 707 mm. (20 x 27 7/8 in.) [sheet]

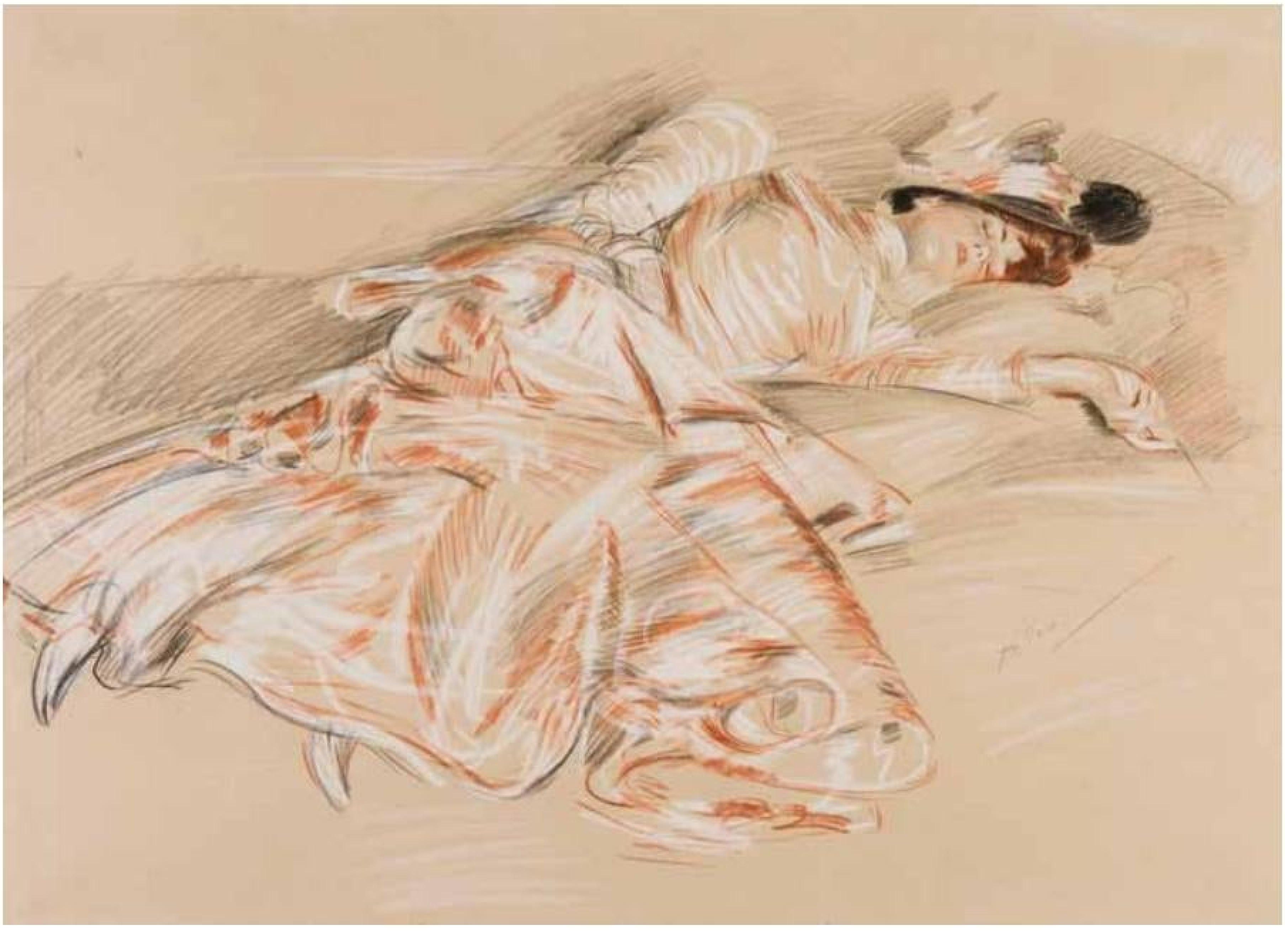
PROVENANCE: Anonymous sale, Paris, Hôtel Drouot [Lasseron & Associès], 22 March 2010, lot 29; Private collection, UK; Anonymous sale, London, Sotheby's, 22 May 2014, lot 48; Private collection, France.

Throughout his career, Paul-César Helleu made many charming drawings and sketches of his wife and their three children, as well as relatives and family friends. This sizeable sheet is a particularly fine example of Helleu's practice of producing large-scale drawings in a combination of red, black and white chalks, which were almost certainly intended as independent works of art in their own right. Many of these drawings depict the artist's favourite model, his wife Alice Guérin, whom he married in 1886, when she was sixteen years old. By the 1890s Helleu and Alice had become popular figures in society in both France and England, and the artist never tired of portraying her. As one recent scholar has written, '*Many of Helleu's best and most delightful productions are his portraits of his wife...These quick impressions, drawings or dry-points, are extraordinarily effective and have a much subtler appeal than the long series of commissioned portraits of fashionable ladies and celebrated beauties that helped bring him fame and fortune.*'[1]

A woman of great beauty, Alice Helleu was the embodiment of the artist's lifelong penchant for depicting elegant women, and indeed epitomized the beautiful women he painted; a type that came to be characterized as '*la femme Helleu*'. She was praised as a '*modele des épouses*' by Helleu's friend and patron Robert de Montesquiou, who dedicated his monograph on the artist to her ('*à "la multiforme Alice dont la rose chevelure illumine de son reflet tant de miroirs de cuivre*".) Alice Helleu had long auburn hair, whose abundant tresses she would usually pin up. An elegant woman of reserved manners, she was always depicted by her husband dressed in stylish clothes, often wearing hats from the finest Parisian milliners. In his memoirs, the English artist William Rothenstein recalled Alice as '*a beautiful young girl with delicate features, slight and slim fingered, of whom [Helleu] made some of his best dry points and drawings.*'[2] Alice also occasionally posed for other artists, including Giovanni Boldini and John Singer Sargent, who also painted a double portrait of Paul and Alice Helleu.

The intimate subject of the present sheet would suggest that the model was Alice Helleu, whom her husband often depicted deep in thought, reading a book or asleep in a chair; she is also sometimes shown nursing or reading to one of their young children. Helleu did, however, also occasionally portray other women sleeping, such as in a large drypoint etching of the actress Madeleine Carlier asleep on a couch, executed around 1900[3], and a drawing of *The Duchess of Marlborough Asleep on a Settee with her Dog* of the same date, in the Musée Bonnat-Helleu in Bayonne[4].

A number of large and stylistically comparable *trois crayons* drawings of a pensive Alice Helleu are today in private collections[5]; these all have the appearance of finished works of art, rather than preparatory studies or sketches.



31

SILAS BROUX

Roubaix 1867-1957 Alençon

Night, after Michelangelo

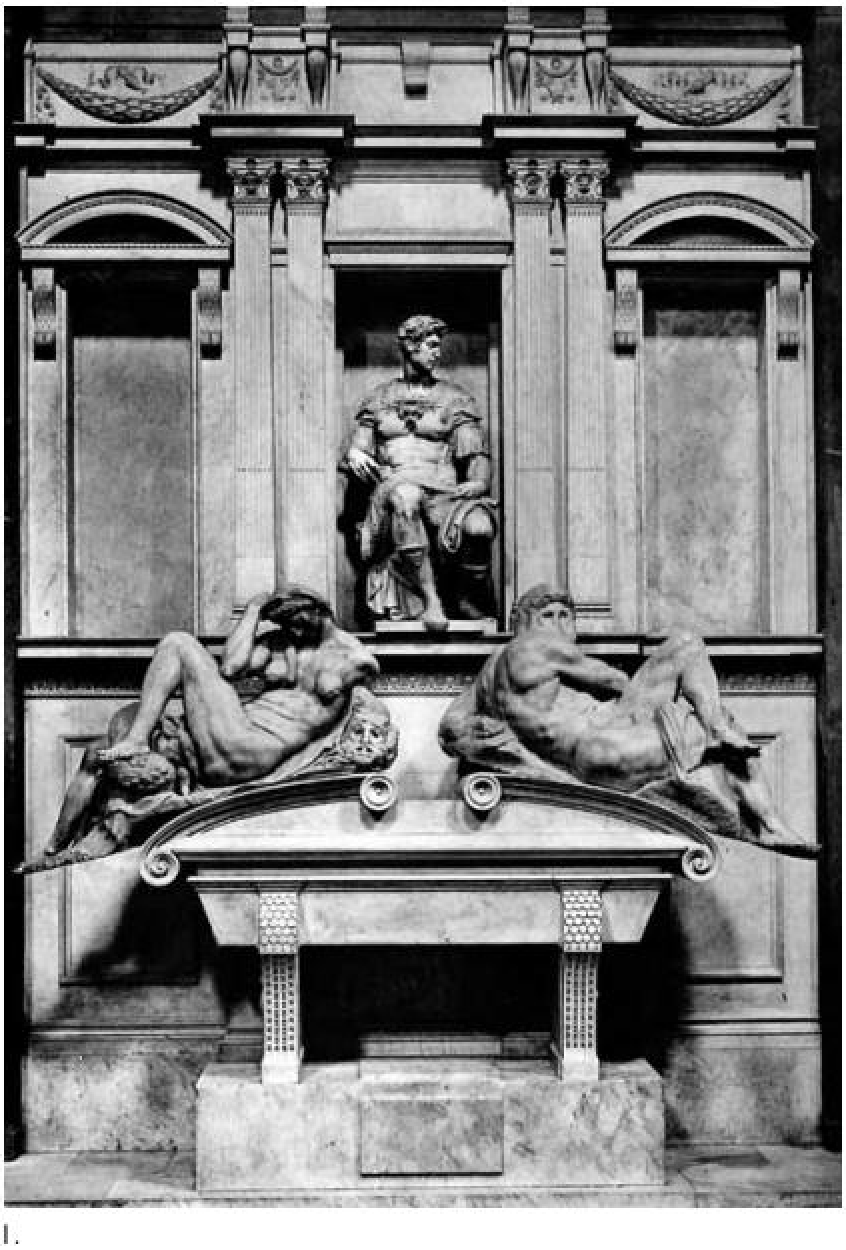
Black chalk and stumping, with framing lines in pencil, on laid paper. Signed and dated *S. Broux – 1894* – in black chalk at the lower right.
472 x 608 mm. (18 $^3/_8$ x 23 $^7/_8$ in.)

PROVENANCE: Possibly the artist's studio sale ('*Atelier Silas Broux*'), Honfleur, Hôtel des Ventes [François Dupuy], 9 November 1980.

Watermark: *CHAMPRON E. COCQUELIN*

A student at the Ecole des Arts Décoratifs from 1886, Silas-Auguste Broux was a pupil of Jules-Elie Delaunay and Gustave Moreau, and won a first prize medal in a life drawing competition. He first exhibited at the Salon des Artistes Français in 1891 and continued to do so until 1956, showing portraits, landscapes, city views and still life subjects. In 1896 he was appointed a professor of drawing at the Ecole Nationale des Arts Industriels in his native Roubaix, and in later years worked as a drawing teacher in Alençon, where he also served as a curator in the local museum. Throughout this period he produced a number of picturesque watercolours of Alençon. Several works by Silas Broux are today in the collections of the museums of Roubaix and Alençon.

Dated 1894, this large sheet is a copy after the sculpted allegorical figure of *Night* by Michelangelo (fig.1), executed between c.1524 and 1534 for the tomb of Giuliano de' Medici in the Medici Chapel in the Florentine church of San Lorenzo[1].



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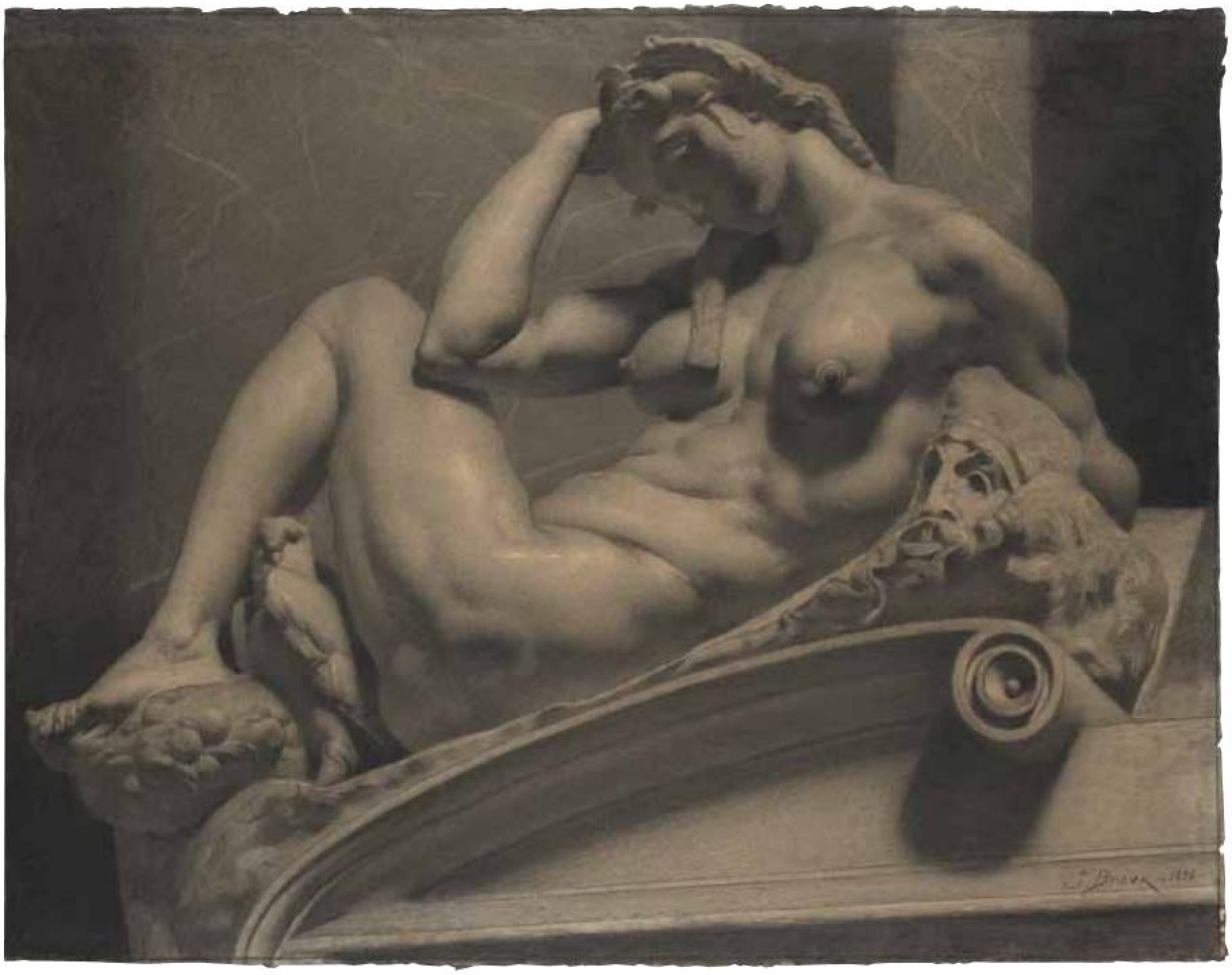


32

PAUL-ALBERT BESNARD

Paris 1849-1936 Paris

A Woman Smoking

Pastel on paper, laid down on board. Signed and dated *ABesnard / 1899* in white chalk at the right centre.

608 x 498 mm. (23 7/8 x 19 5/8 in.)

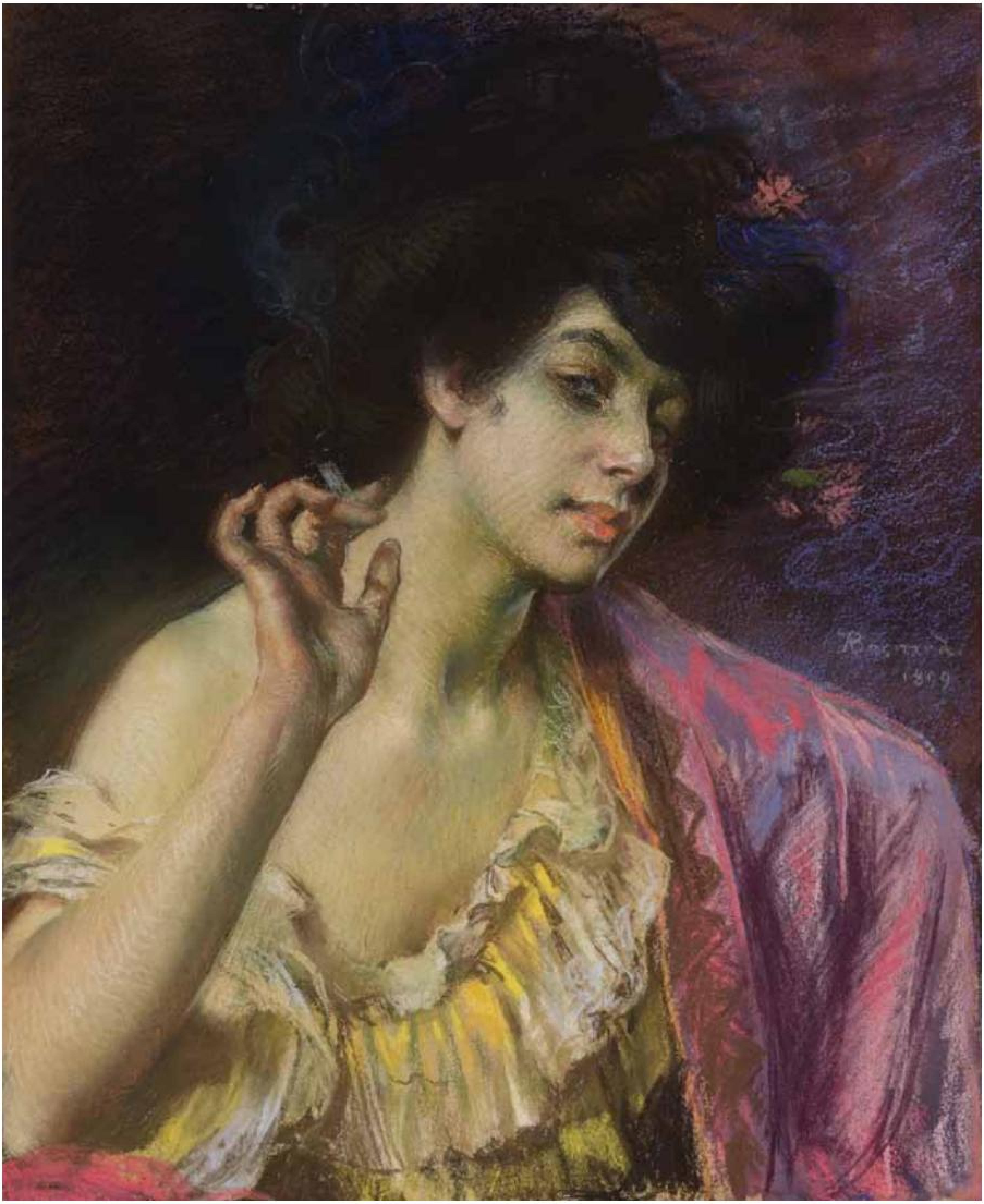
PROVENANCE: Galerie Georges Petit, Paris, in 1899; G. Pannier, Paris, by 1905; The L. & L. Honsdrecht Collection, Amsterdam; Private collection, Amsterdam; Thence by descent to a private collection, The Netherlands.

LITERATURE: François Thiebault-Sisson, 'Le Salon des Pastellistes', *Le Temps*, 4 April 1899, p.816; Octave Fidière(?), 'Les Pastellistes', *La chronique de arts et de la curiosité*, 8 April 1899, p.122; Emile Dacier, 'Exposition de la Société des Pastellistes français', *Le Bulletin de l'Art ancien et moderne,* 9 April 1899, p.117; Jean Lorrain, 'Pall Mall Semaine', *Chroniques d'art*, 28 April 1899, p.400; Jacques Copeau, 'Albert Besnard', *L'Art décoratif*, July 1905, p.16 (illustrated).

EXHIBITED: Paris, Galerie Georges Petit, *Société de Pastellistes Français*, 1899, no.16; Paris, Galerie Georges Petit, *Rétrospective de l'œuvre d'Albert Besnard*, 1905, no.145.

Albert Besnard entered the Ecole des Beaux-Arts in 1866, studying with Alexandre Cabanel, before making his debut at the Salon in 1868. Six years later he won the Prix de Rome with a painting of the *Death of Timophanes, Tyrant of Corinth*. His five years at the Villa Medici in Rome were followed by three years in London, where he obtained several important portrait commissions. By the middle of the 1880s Besnard was one of the most highly regarded and fashionable society portrait painters in Paris. He developed a particularly evocative manner of depicting his sitters that relied on luminous, vibrant colours, dramatic (and at times artificial) lighting, and bold brushwork. These elements also found their way into the artist's other main activity; his work as a decorative mural painter. Besnard painted large decorative schemes for several public buildings in Paris, including the Sorbonne, the Ecole de Pharmacie and the Pavillion des Arts Décoratifs at the Exposition Universelle of 1900, as well as ceiling decorations for the Hôtel de Ville, the Comédie Française and the Petit Palais. He also created mural decorations for a number of private patrons, including L'Art Nouveau Bing, the shop of the dealer Siegfried Bing on the rue de Provence in Paris, and the villa of Baron Joseph Vitta at Evian. Although Besnard was strongly influenced by the works and techniques of the Impressionists, he never exhibited with them, leading Edgar Degas to complain that '*Besnard is flying with our wings*'. He did, however, exhibit regularly at the Salons, and also at the Societé Nationale des Beaux-Arts from 1890 onwards. He also produced designs for stained glass and worked as a printmaker. In 1910-1911 he travelled extensively around India, and the paintings from this trip were exhibited at the Galerie Georges Petit in Paris in 1912. Between 1913 and 1922 Besnard served as the director of the French Academy in Rome, and then from 1923 until his death in 1934 as the director of the Ecole des Beaux-Arts in Paris; as such, his influence on a later generation of artists was considerable.

In a review of the 1899 exhibition of the Société de Pastellistes Français, in which the present pastel was shown, Emile Dacier noted in particular '*the impressions of Spain of M. Besnard (*Fragility, The Cigarette Smoker, Woman*), where the pink, the mauve and the yellow of mantillas and capes drapes so harmoniously the amber flesh.*'[1] Another critic, writing of the same exhibition, remarked that, '*The most desirable works of this exhibition are those of MM. Besnard, Aman-Jean and Menard...Besnard is brilliant and the imagination in these subjects is admirably adapted to the process. A pale green scarf on a brown-haired woman with warm flesh asserts all the qualities of pastel as, in a neighboring work, a fragile cup or, elsewhere, the feathery smoke of a cigarette.*'[2]



33

LUIGI LOIR

Gorritz 1845-1916 Paris

Roscoff, Brittany

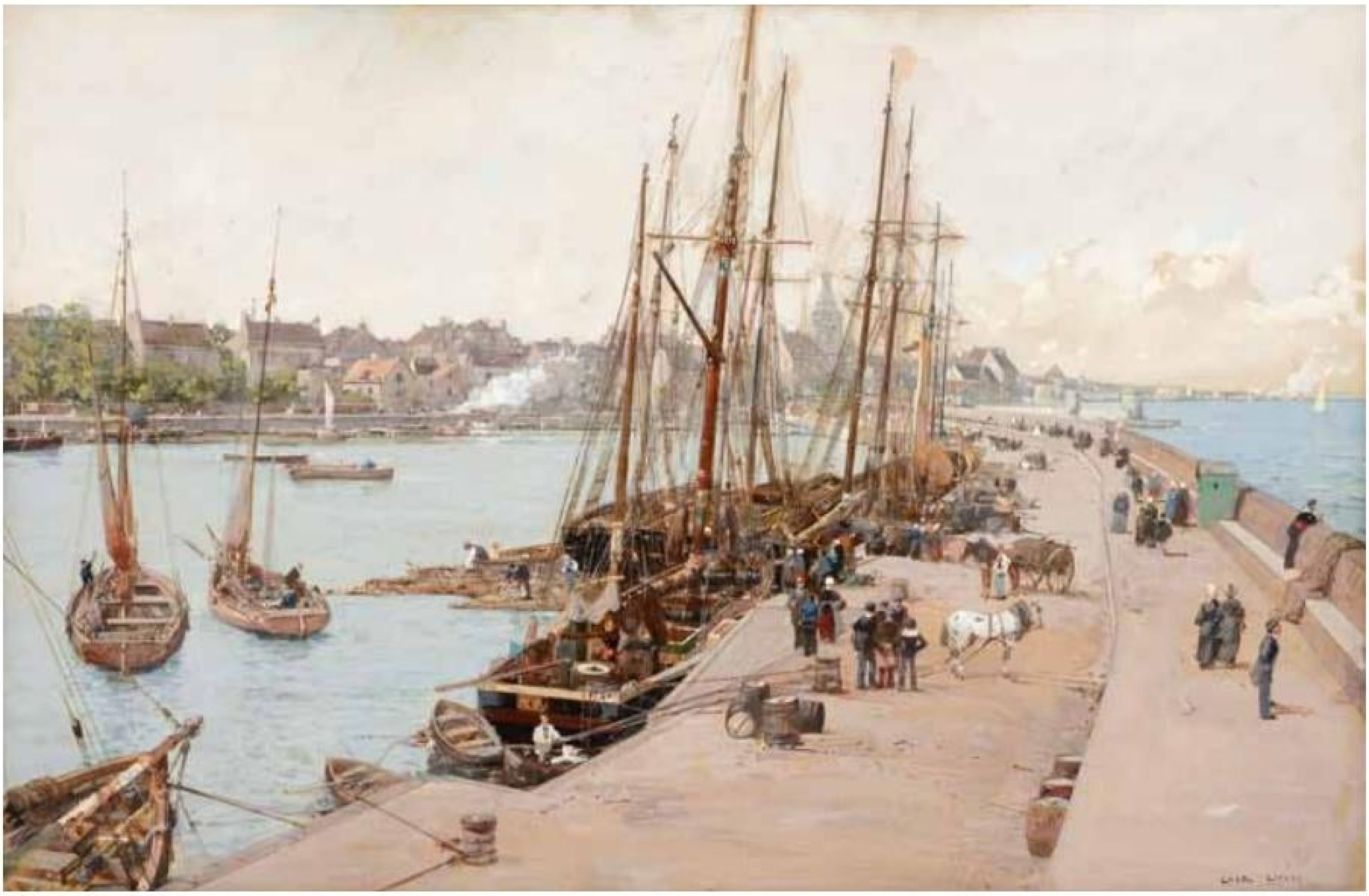
Watercolour and gouache, over a pencil underdrawing. Signed *LOIR LUIGI.* in black ink at the lower right. Inscribed *Roscoff non dn*(?) in pencil in the upper margin of the backing board.
323 x 493 mm. (12 3/4 x 19 3/8 in.)

Born in Austria to French parents who served the exiled French Bourbon royal family, Luigi Aloys-François-Joseph Loir moved with his family and the Bourbons to the Duchy of Parma in 1847. In 1860 his family returned to Paris following the explusion of the Bourbons from Parma, but Luigi remained in the Italian city, having enrolled, at the young age of eight, at the Accademia de Belle Arti. He eventually rejoined his family in Paris in 1863. There he studied with the decorative painter and set designer Jean Pastelot, making his Salon debut in 1865. Loir painted mainly views of Paris, in all seasons and at different times of the day or night. Indeed, it was as a painter of the modern urban Paris of the latter half of the 19th century that Loir was best known, and for which he was much admired. His paintings were very popular and commercially successful, and by the end of the 1880s several had been acquired by the State, as well as both French and foreign museums.

Loir continued to exhibit at the Salons until 1914. He won a gold medal at the Exposition Universelle of 1889, and was commissioned to design the cover of the official catalogue of the Exposition Universelle of 1900. He also worked as a commercial graphic artist and illustrator, theatrical and poster designer, book illustrator and lithographer. A member of both the Société des Aquarellistes and the Société de Peintres-Lithographes, as well as a jury member of the Société des Artistes Français and the Société des Arts Décoratifs, Loir rose to a position of some prominence in the Parisian art world. Paintings by Luigi Loir are today in the collections of the Musée d'Orsay, the Hôtel de Ville, the Musée Carnavalet and the Petit Palais in Paris, as well as in the museums of Bar-le-Duc, Bordeaux, Chicago, Le-Puy-en-Velay, Marseille, Moscow, Nancy, Nice, Prague, Rouen, St. Louis and Vienna, among others.

Although best known as a painter of Parisian scenes, Luigi Loir travelled extensively throughout France, painting landscapes characterized by an attention to detail and an abiding interest in light. Among the largest known works by Loir, this splendid view of the harbour and town of Roscoff, in the *département* of Finistère in Brittany, was painted from the Quai Neuf, one of the three quays which embrace the harbour. In the centre right background, between the masts of the boats, can be seen the tower of the granite church of Notre Dame de Croaz Batz, financed and built by the shipowners and traders of Roscoff in the 16th century. As one 19th century English guidebook noted, '*Roscoff is filled with sailors and smugglers*'[1], and the appearance of the Vieille Porte, built in 1623, remains relatively unchanged today.

Roscoff in the 19th century



34
EMILIO DELLA SUDDA
Born Constantinople 1867

Portrait of the Artist's Brother, Francesco (Faik Bey) Della Sudda, Seated at a Piano

Pastel on brown paper, laid down on canvas. Signed *E. della Sudda* in blue chalk at the upper left.
485 x 635 mm. (19 1/8 x 25 in.)

PROVENANCE: Barry Friedman Ltd., New York, in c.1990; Private collection, California.

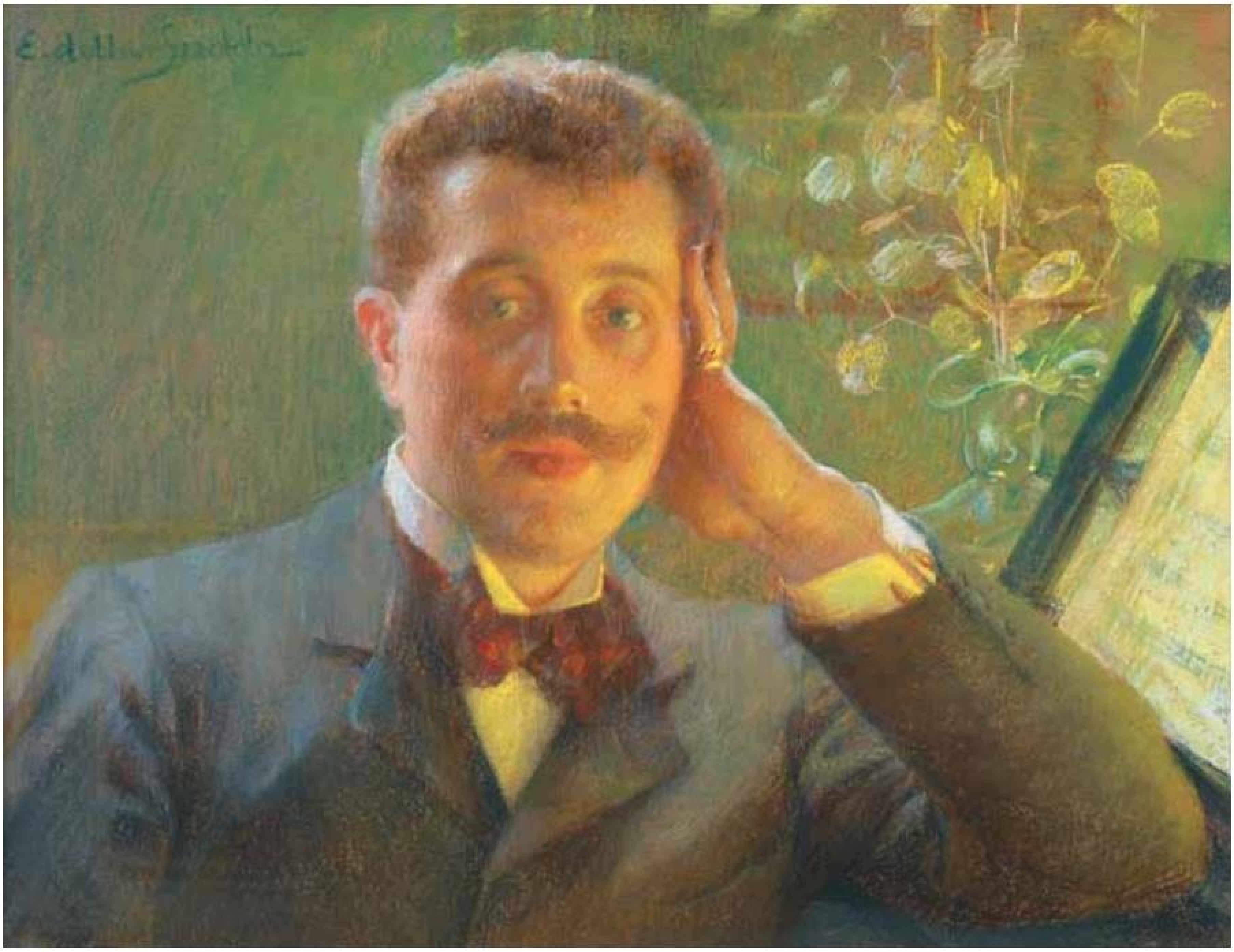
LITERATURE: Emre Araci, 'Piyanist Faik Bey della Sudda'nın Londra'daki portresi', *Andante*, January 2019 [forthcoming].

Very little is known of the life and career of the Ottoman-born Turkish artist Emilio Theodoro Francesco Della Sudda, who was originally from a Levantine family and was born and raised in Constantinople. He studied in Paris with Jules Lefèbvre and Benjamin Constant, and exhibited at the Exposition Universelle in Paris in 1900[1]. The artist seems to have been particularly esteemed for his work in pastel; as a review of the Exposition Universelle noted, '*M. Della Sudda est regardé comme un des meilleurs pastellistes de notre temps.*'

At the Exposition Universelle of 1900, Della Sudda showed three pastels in the Turkish section of the exhibition; a *Portrait of Mademoiselle N. H.*, depicting a woman in front of a piano, a pastel entitled *Kief*, showing an insouciant young man with a flower in his teeth, and a twilight landscape of a cemetery by the sea, entitled *Paysage d'Orient*. In an account of the Paris exhibition, the Constantinople-based editor and critic Régis Delbeuf noted: '*Here we find the Orient, the true Orient, with its light, its transparency and its troubling charm. We do not have to reveal who M. Della Sudda is, everyone in Constantinople knows the name and appreciates his talent. He is a son of the East. His eyes were opened to the spectacle of the world on the shores of the Bosphorus, and he had the good sense to recall them.*'[2] Of Della Sudda's pastel portrait of *Mademoiselle N. H.*, he added: '*The portrait of a woman…is simply delicious…It is a work of perfect harmony and of a confidence of execution that is truly rare.*'[3] Delbeuf also commented that, '*A few years ago, about another portrait of a woman exhibited in Constantinople, we had noted the artist's mastery of pastel. And we urged him to specialize in this genre, which suits the delicacy of his art so well. We are pleased to see that Parisians share our way of seeing. Mr. Della Sudda is regarded as one of the best pastellists of our time. We had expressed the hope that the jury would reward his special talent with the prize that he deserves. This opinion had been formulated by almost every critic. M. Auguste Marguillier in particular, who has recently dedicated an extensive special study on Art by foreign artists in the Grand Palais in the Revue Encyclopédique, placed M. Della Sudda at the forefront of oriental artists worthy of note. The jury thought differently. Medals were undiscerningly given to mediocre works and this worthy artist was disdained. Never mind the jury. The artist has enough talent to do without their distinctions, he distinguishes himself enough by his talent.*'[4]

This fine pastel had been thought to be a portrait of the young Italian composer Giacomo Puccini (1858-1924), with whom the sitter bears a close resemblance. However, the subject has recently been identified, by the Turkish music historian, composer and conductor Emre Araci, as the artist's older brother, the pianist Francesco, known as Faik Bey Della Sudda (1859-1940). A pupil of Franz Liszt, Faik Bey Della Sudda was the son and grandson of the pharmacist to the Sultan[5], and is known to have given recitals in London. Another portrait of Francesco (Faik Bey) Della Sudda, by the Danish artist Arild Rosencrantz, was painted around 1900 in London[6].

Only a handful of other large pastels by Emilio Della Sudda have appeared on the art market[7], while a striking portrait of a young man wearing a fez and smoking a cigarette is in a private collection in Texas.



35

RODERIC O'CONOR

Milton 1860-1940 Neuil-sur-Layon

Portrait of a Man (Paco Durrio)

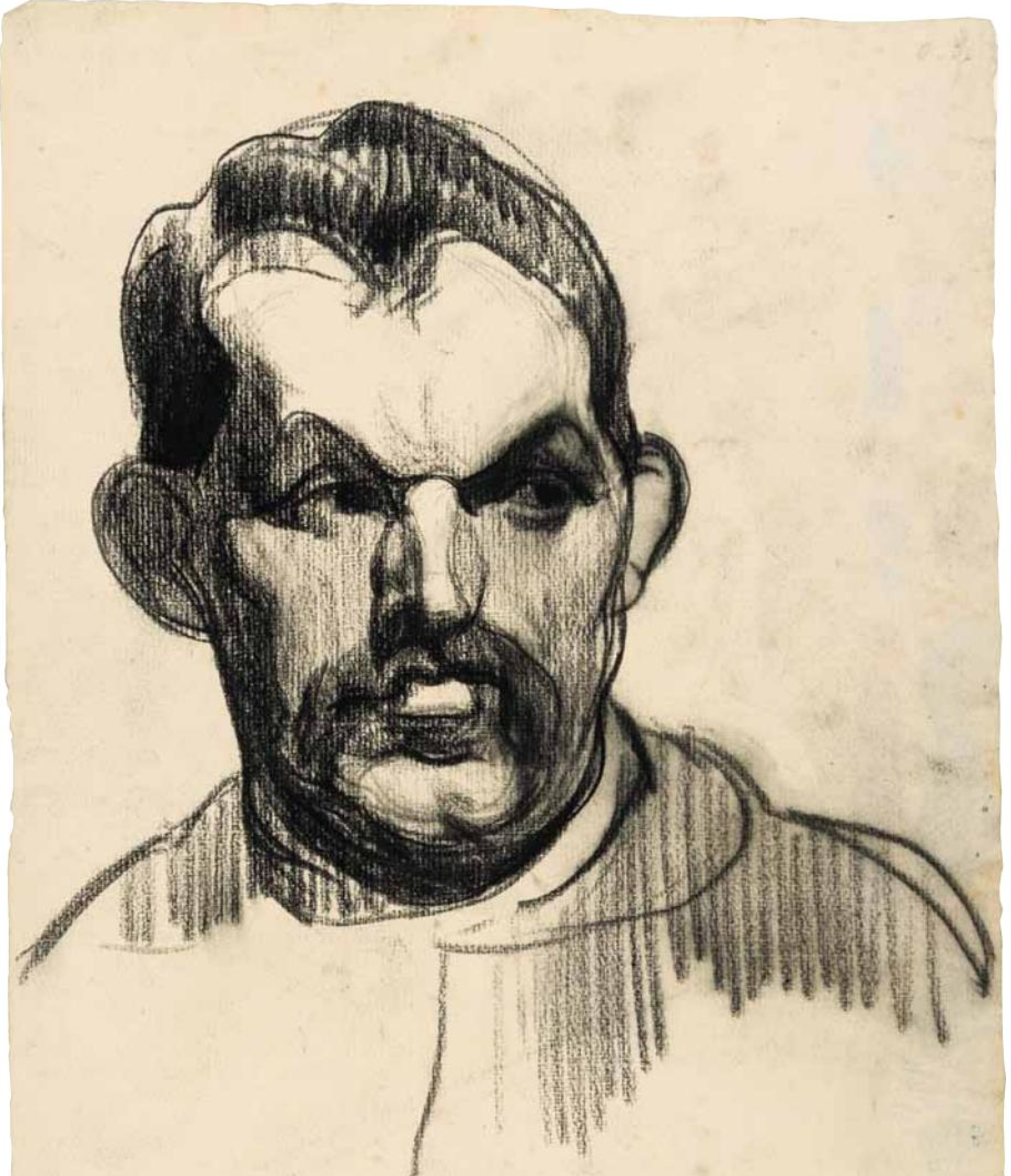
Charcoal. Watercolour tests on the verso. Inscribed *O. C*(?) in pencil at the upper right.
305 x 242 mm. (12 x 9 1/2 in.)

PROVENANCE: Renée Honta O'Conor, Neuil-sur-Layon and Paris; Given by her to her housekeeper, Mme. Bellard, and eventually acquired from her, with the rest of her collection, by a Dr. Robelet, Neuil-sur-Layon and Brittany; His estate sale, Brest, Hôtel des Ventes [Thierry-Lanon & Associés], 14 October 2009.

Born in Milton in County Roscommon, the Irish artist Roderic Anthony O'Conor trained at the Metropolitan School of Art in Dublin, between 1879 and 1881 and again between 1882 and 1883. He continued his studies at the Académie Royale des Beaux-Arts in Antwerp in 1883 and 1884, before entering the atelier of Carolus-Duran in Paris. Although he sent works to the Paris Salons of 1888 and 1889, he eventually abandoned his academic training in favour of an association with more avant-garde artists. In 1889 he exhibited three works at the Salon des Indépendants (as did the then-unknown Van Gogh, who was to be an influence on O'Conor's work), and he showed there again in 1890 and 1892. Perhaps at the suggestion of John Lavery, O'Conor spent the summers of 1889 and 1890 in the artist's colony at Grez-sur-Loing, south of Paris, and by 1890 was living and working in Brittany, mainly at Pont-Aven but also at nearby Le Pouldu. At Pont-Aven he became part of the circle of artists active in the town, which included Cuno Amiet, Emile Bernard, Charles Filiger, Paul Gauguin and Armand Séguin, with whom he was especially close. His friendship with Gauguin was also close, and Gauguin even invited him to join him on his trip to Tahiti, but O'Conor refused the offer. O'Conor was to remain in Brittany for several years, with only occasional trips to Paris and two visits to London. He exhibited in group shows at the gallery Le Barc de Boutteville in Paris in 1894 and 1895, and with the group Le Libre Esthétique in Brussels in 1898.

In 1903 O'Conor left Brittany and settled in Paris, moving into a studio in Montparnasse where he was to work for the next thirty years. He exhibited at the Salon d'Automne and the Salon des Indépendants, showing landscapes, nudes, still life subjects and the occasional portrait. Financially independent, O'Conor did not need to make a living from his painting, and was often reluctant to sell his work, even to friends. (He also turned down the opportunity to exhibit at the gallery of Ambroise Vollard, and to be represented by the dealer Clovis Sagot.) He only exhibited a handful of paintings a year, and rarely allowed anyone to see the numerous works in his studio. In 1933 he married his former model and mistress Henriette Maria (known as Renée) Honta, and settled in Neuil-sur-Layon in western France. It was not until four years later, in 1937, that he had his first one-man exhibition, at the Galerie Bonaparte in Paris, which comprised fifteen paintings and a handful of drawings. In 1956, after the death of his wife, the contents of O'Conor's studio, including a large number of his paintings and drawings as well as works by other artists, was dispersed at auction in Paris.

Although the subject of the present sheet bears a passing resemblance to O'Conor himself, is has been plausibly suggested that this is a portrait of the expatriate Spanish sculptor and ceramicist Francesco (Paco) Durrio (1868-1940). Indeed, a distinct resemblance can be seen with the portrait of Durrio (fig.1) that appears in *Hommage à Gauguin*, a large canvas by Pierre Girieud, painted in 1906, that depicts a Last Supper-like composition, with Gauguin surrounded by his friends and disciples including O'Conor, Paul Serusier, Maurice Denis and several others[1]. The painting, today in the collection of the Centre nationale des arts plastiques in Puteaux and on deposit at the Musée de Pont-Aven, was painted on the occasion of the retrospective exhibition of Gauguin's oeuvre at the Salon d'Automne of 1906. Durrio's features – notably his distinctive hairstyle, moustache and ears – also identify him as the subject of Gauguin's painting *The Guitar Player* (fig.2) of c.1894, in a private collection[2].

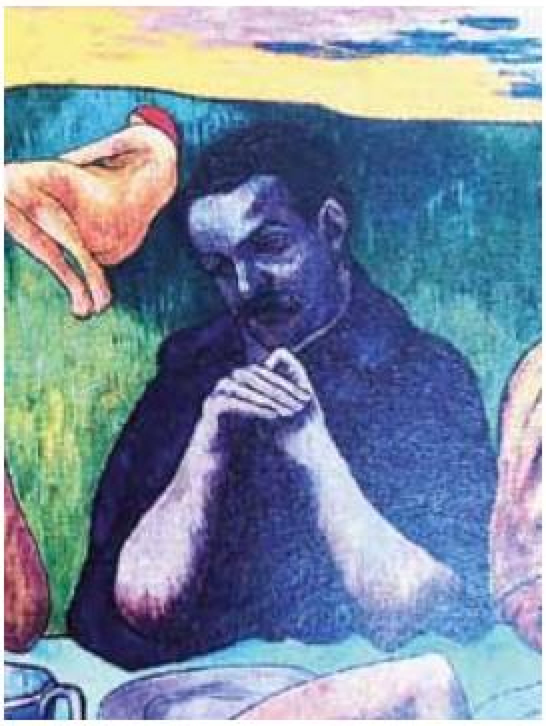


Like O'Conor, Paco Durrio was a close friend of Paul Gauguin, whom he met in 1886. The two shared a workshop in Paris and had many of the same interests; Gauguin even invited Durrio to accompany him back to Tahiti, although, like O'Conor, the Spaniard declined the opportunity. Before Gauguin departed on his second and final journey to the South Seas in 1895, he entrusted Durrio with a large and important group of his paintings and drawings, to which he added several works sent from the tropics. After Gauguin's death, Durrio became one of his foremost champions, lending works by the master from his collection to various exhibitions in Spain and France – notably the Gauguin retrospective at the Salon d'Automne in 1906 – and introducing his work to fellow Spaniards in Paris, including the young Pablo Picasso.

O'Conor's drawings are relatively rare, and are largely comprised of studies of Breton peasants and the landscape around Le Pouldu and Pont-Aven, drawn in the 1890s. Few of his drawings seem to be studies for paintings, and most were '*independent works which contributed to his visual education.*'[3] As has been noted of the artist's draughtsmanship, '*The use of fluid and rhythmic strokes, combined with a simplicity of line and tonal scale, are typical of the charcoal works of O'Conor. His pencil and pen and ink studies often have a more decorative style due partly to this technique.*'[4] O'Conor produced etched portraits of his friends and fellow artists Paul Gauguin, Armand Seguin and Paul Sérusier in the mid 1890s[5], and this drawing can probably be dated to around the same period. Among stylistically comparable drawings in black chalk is a head of a bearded man in the collection of the Musée des Beaux-Arts in Rennes[6].

The present sheet was once part of the extensive group of works by O'Conor inherited by his model, mistress and later wife, Renée Honta (1894-1955) after the artist's death in 1940. The collection remained largely intact until it was sold at auction in Paris in 1956, the year after her death. The present sheet, however, was not included in the 1956 sale and does not bear the O'Conor atelier stamp, since it was part of a portfolio of drawings and etchings by the artist that had earlier been bequeathed by Renée Honta to her housekeeper, a Mme. Bellard. These were subsequently given or sold to the family's physician, a Dr. Robelet, from whose collection they were eventually dispersed at auction in 2009. Other works by O'Conor with the same provenance are today in the collections of the Museum of Fine Arts in Boston and the National Gallery of Ireland in Dublin, as well as in several private collections.

An artist whose entire career was spent outside his native Ireland, Roderic O'Conor can nevertheless claim a significant place in the history of Irish art. Uniquely among Irish artists, as Roy Johnston notes, '*his success was achieved outside Ireland in the critically demanding context of avant-garde painting in late nineteenth-century France…O'Conor's best work is outstanding and wholly pertinent to its time. When considered in the context of when they were created, and this is especially true of the Brittany pictures between 1892-1895, his paintings stand as the most progressive work ever produced by an Irish artist.*'[7]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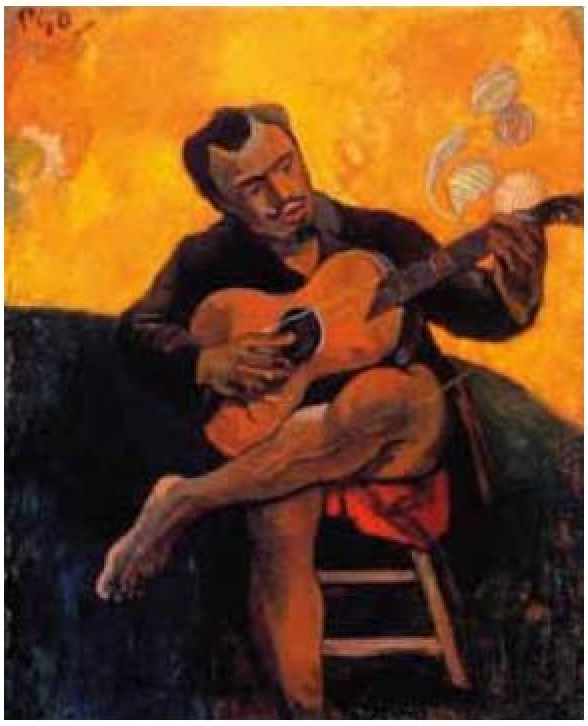
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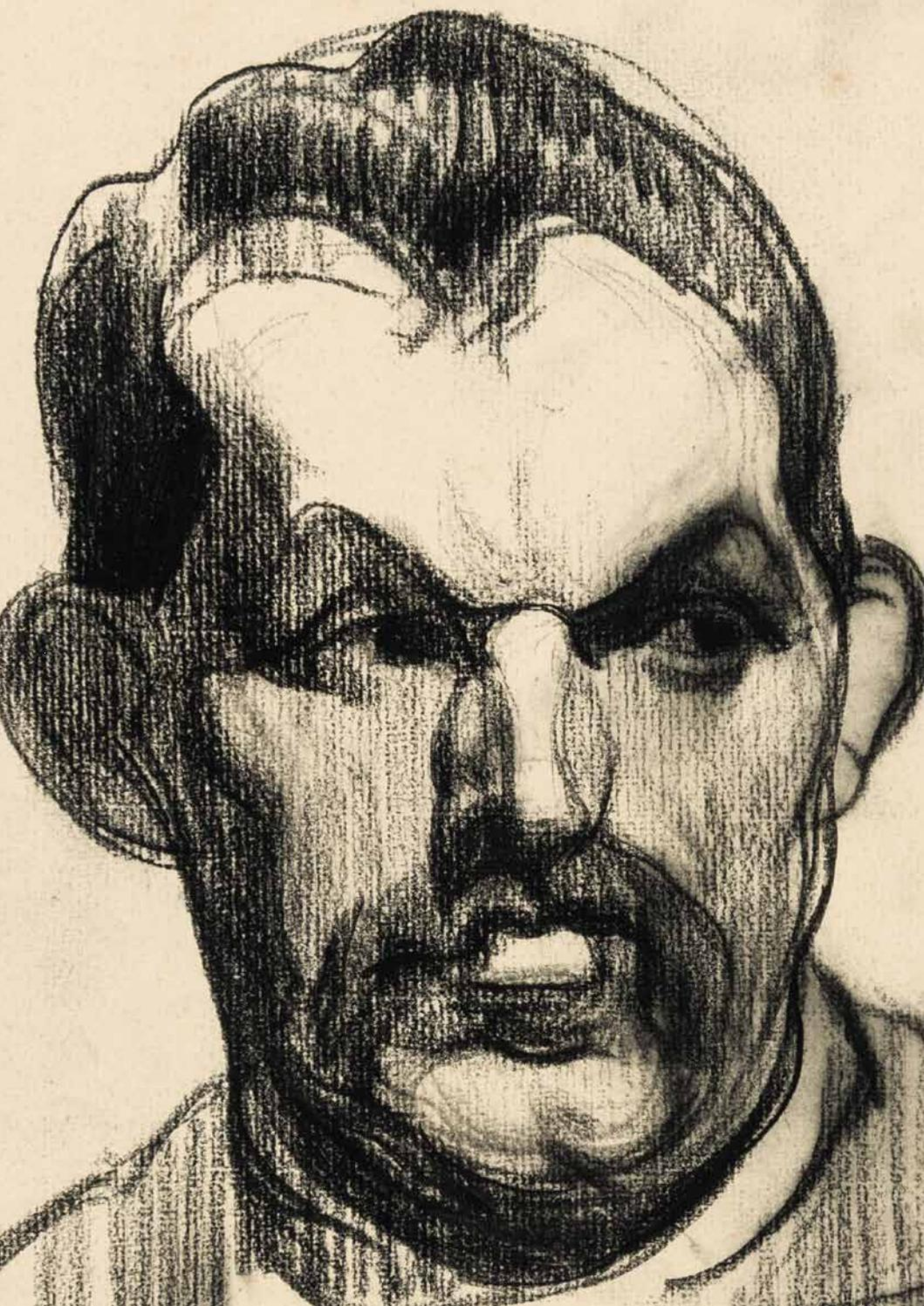


36

KEES VAN DONGEN

Delfshaven 1877-1968 Monte Carlo

Reclining Nude with Red Stockings (Nu couché aux bas rouges)

Gouache on buff paper, backed. Signed *van Dongen* in brush and gouache at the lower centre.
246 x 337 mm. (9 5/8 x 13 1/4 in.)

PROVENANCE: Acquired from the artist in c.1951-1952 by a private collector, Paris; Galerie Cazeau-Béraudière, Paris; Private collection, Belgium, by 1997.

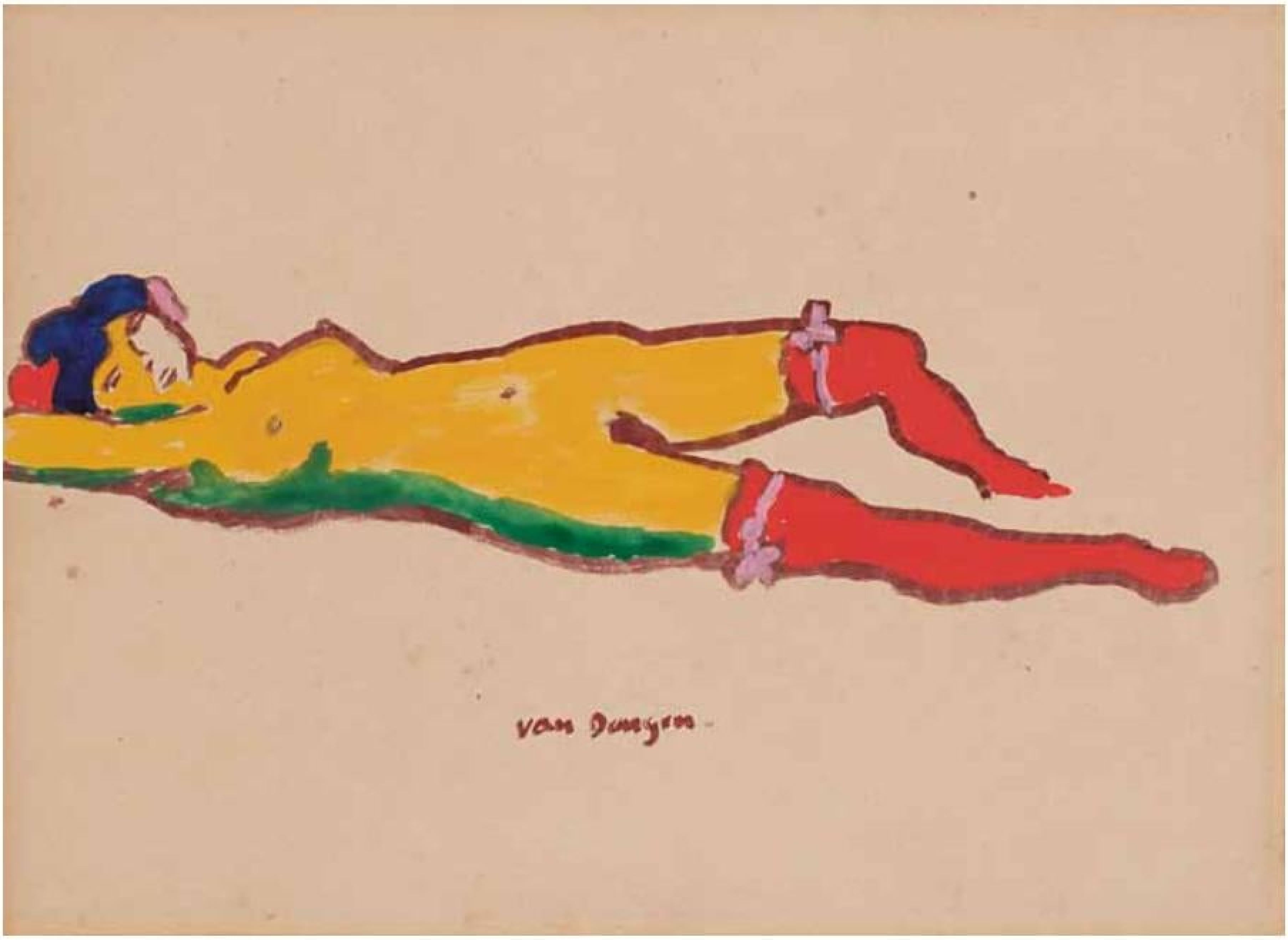
LITERATURE: *Le Journal du Dimanche*, 10 February 2002, illustrated in colour p.28; *Suisse Dayori: le journal japonais de Suisse*, Spring 2002 (illustrated); *Schweizer Illustrierte*, February 2002, illustrated p.71; To be included in the forthcoming Kees van Dongen *catalogue raisonné* in preparation by Jacques Chalom des Cordes for the Wildenstein Institute.

EXHIBITED: Martigny, Fondation Pierre Gianadda, *Kees Van Dongen*, 2002, p.80, no.37 (where dated c.1906-1907).

Born near Rotterdam, Cornelis Theodorus Marie van Dongen, known as Kees, studied at the Akademie voor Beeldende Kunsten in the city, where he enjoyed a reputation as a gifted draughtsman. He often roamed the streets of the port and the Red Quarter where he made drawings of sailors and prostitutes; this interest in the lower classes of society was to be characteristic of his work for much of the first two decades of his career. (Almost all of the artist's earliest drawings, however, seem to have been later destroyed.) After a stay of several months in Paris in 1897, at the age of twenty, Van Dongen settled for good in the French capital in 1899, living in the Butte Montmartre. He worked mainly as an illustrator and lithographer for a number of magazines and newspapers, notably *La Revue Blanche* and *L'Assiette au Beurre*, and met the well-known art critic and editor Félix Fénéon. As a painter, he first exhibited at the Salon des Indépendants and at the Salon d'Automne in 1904, without much success. In November of that year, however, he was given an exhibition at the Parisian gallery of Ambroise Vollard, with more than a hundred works on view and a catalogue prefaced by Fénéon. This exhibition brought his name to a much wider public, and effectively launched his career as a painter and draughtsman.

Van Dongen moved into a studio at the Bateau-Lavoir in Montmartre, where he befriended Pablo Picasso and his lover Fernande Olivier, who became one of his favourite models and posed for him several times. In 1905 he exhibited two paintings at the Salon d'Automne, where his work was shown near that of Henri Matisse, André Derain, Albert Marquet and Maurice de Vlaminck. Their boldly coloured canvases led the critic Louis Vauxcelles to label them as 'Fauves', or 'wild beasts', and Van Dongen became associated with the group, exhibiting with them over the next few years. His style became more radical in tonality, with a Fauvist use of pure, flat colour, and a powerful chromatic intensity, and his choice of subject matter was often provocative. His paintings and drawings of female nudes, in particular, were considered scandalous, and sometimes obscene, even by the standards of a sophisticated Paris. On the occasion of an exhibition of his work at the newly-opened gallery of Daniel-Henry Kahnweiler in Paris in 1908, Vauxcelles opined that '*Kees Van Dongen is one of our most daring among the young exhibitors of the 'Indépendents'. But his talent, personal, unequal, incomplete, undeniable, gives him an enviable place.*'[1] Through Kahnweiler, who championed the artist's work in Germany, Van Dongen met the Expressionist painter Max Pechstein, and was invited to exhibit with the Die Brücke group in Germany in 1908.

From 1910 Van Dongen began selling his paintings through the prestigious Bernheim-Jeune gallery, where he had first shown in 1908, and gained a measure of commercial success that allowed him

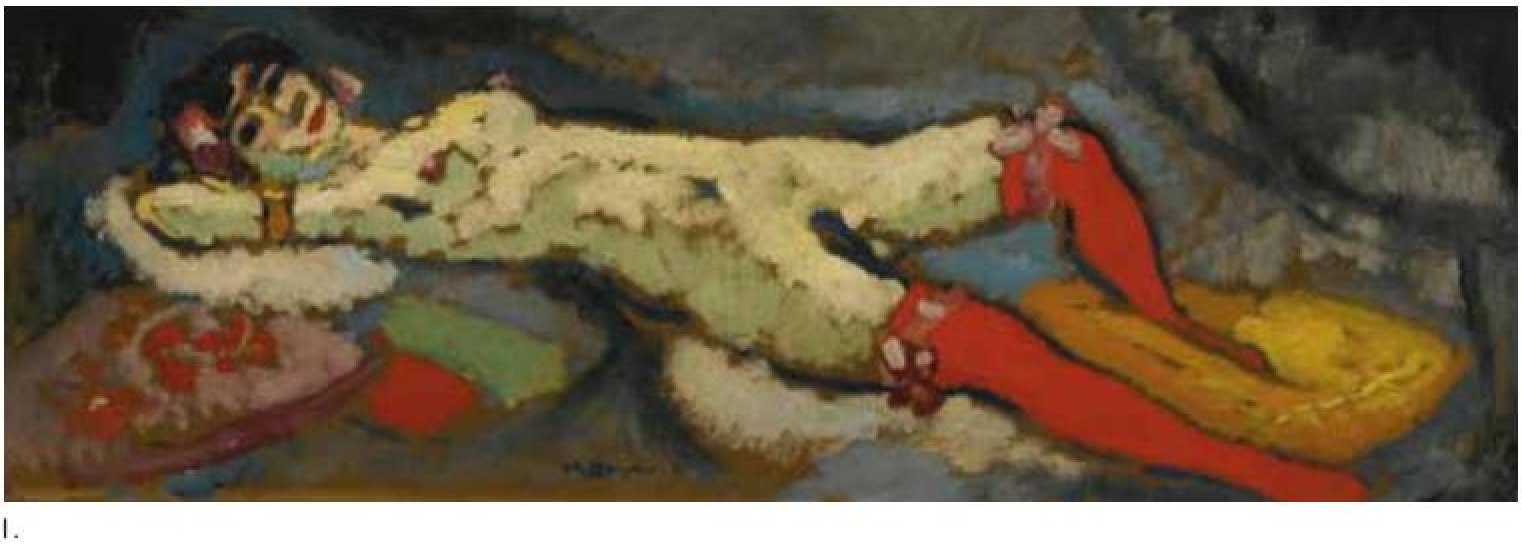

van Dongen

to make several trips to Italy, Spain, Morocco and Egypt. After the First World War, he developed a reputation as a fashionable society portrait painter, and in 1922 he stopped working with dealers and instead organized selling exhibitions in his studio. He became a naturalized French citizen in 1929, and exhibited his work throughout Europe. Although he was highly successful, and much in demand, his later work does not reach the artistic heights of his pre-war paintings. His work nevertheless provides a fascinating visual record of fashion and social life in Paris in the first half of the 20th century, and earned him numerous awards over the course of his long career. In 1959 Van Dongen moved to Monaco, where he died in 1968, the year after a large retrospective exhibition of his entire oeuvre was held in Amsterdam and Paris.

The Fauvist works Kees Van Dongen produced during the five years between 1905 and 1910 are generally considered to be the finest of his career. By 1904, as Fred Leeman has noted, '*Van Dongen began to apply the bold lines and rough daubs of bright "unnatural" color, as first developed in his works on paper, to his paintings.*'[2] Characterized by an undeniable eroticism, this vibrantly coloured gouache drawing is closely related to an oil painting by Van Dongen of the same subject (fig.1) dating to c.1906-1907, which recently appeared at auction and is today in a private collection[3]. Both the painting and the present gouache were executed at the height of Van Dongen's association with the Fauves, when he began working from a studio near the Folies-Bergère. The artist's fascination with sultry cabaret dancers and performers, as well as the local brothels and prostitutes, is reflected in much of his work of this period. Here the model is posed as a classical reclining nude, but with the distinctly modern touch of bright red stockings that serves to accentuate her identification as a Parisian *demimondaine*.

In his review of the 1908 exhibition of the artist's work at the Galerie Kahnweiler, Louis Vauxcelles praised '*the sharp, singular and sumptuous talent of Kees Van Dongen*'[4], and added of his subjects: '*These poor creatures of joy who live their passive life, naive and sorrowful, in the depths of the underworld of Montmartre, in the acrid and stale atmosphere of brothels, their worn features, their youth withered… spread out with an unconscious cynicism…all these stigmata of lethargy are marked [by the artist] with a strong, nervous stroke, and coloured with power.*'[5]

The present sheet is accompanied by a certificate from Jacques Chalom des Cordes, dated 25 January 2017.



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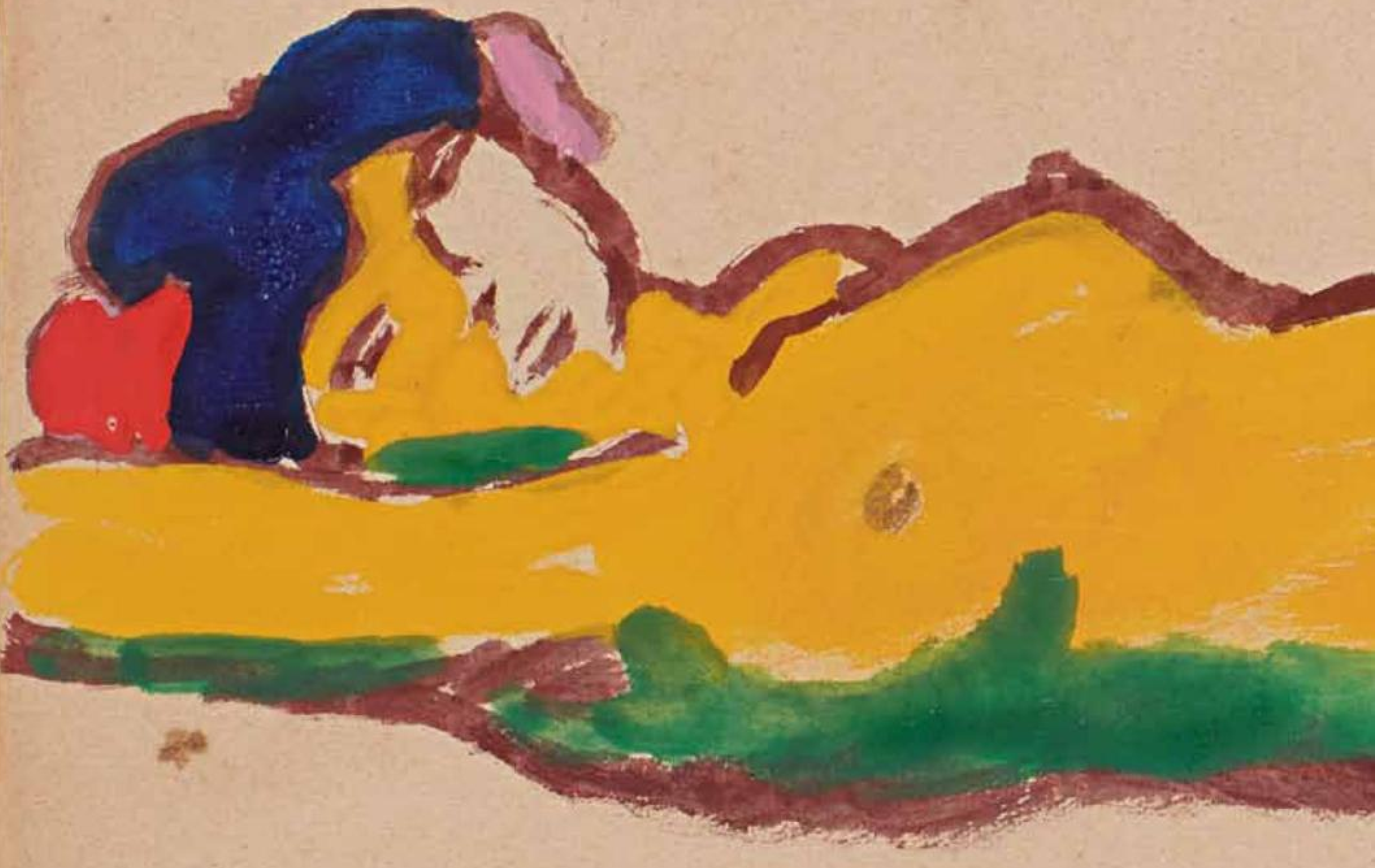


37

PIET MONDRIAN

Amersfoort 1872-1944 New York

Three Flower Blossoms, One a Chrysanthemum

Charcoal on white paper. Signed with the artist's monogram *PM* in charcoal at the lower right.
413 x 311 mm. (16 1/4 x 12 1/4 in.)

PROVENANCE: Acquired from the artist by Marius Johannes Heybroek, Hilversum, by 1911; By descent to Folke Heybroek, Amsterdam and Mariefred, Sweden; His sale, New York, Parke-Bernet Galleries, 21 March 1962, lot 23 ('*Chrysanthemums and Poppies*'); Anonymous sale, New York, Parke-Bernet Galleries, 15 May 1969, lot 5; Odyssia Gallery, New York, in 1969; Private collection, California.

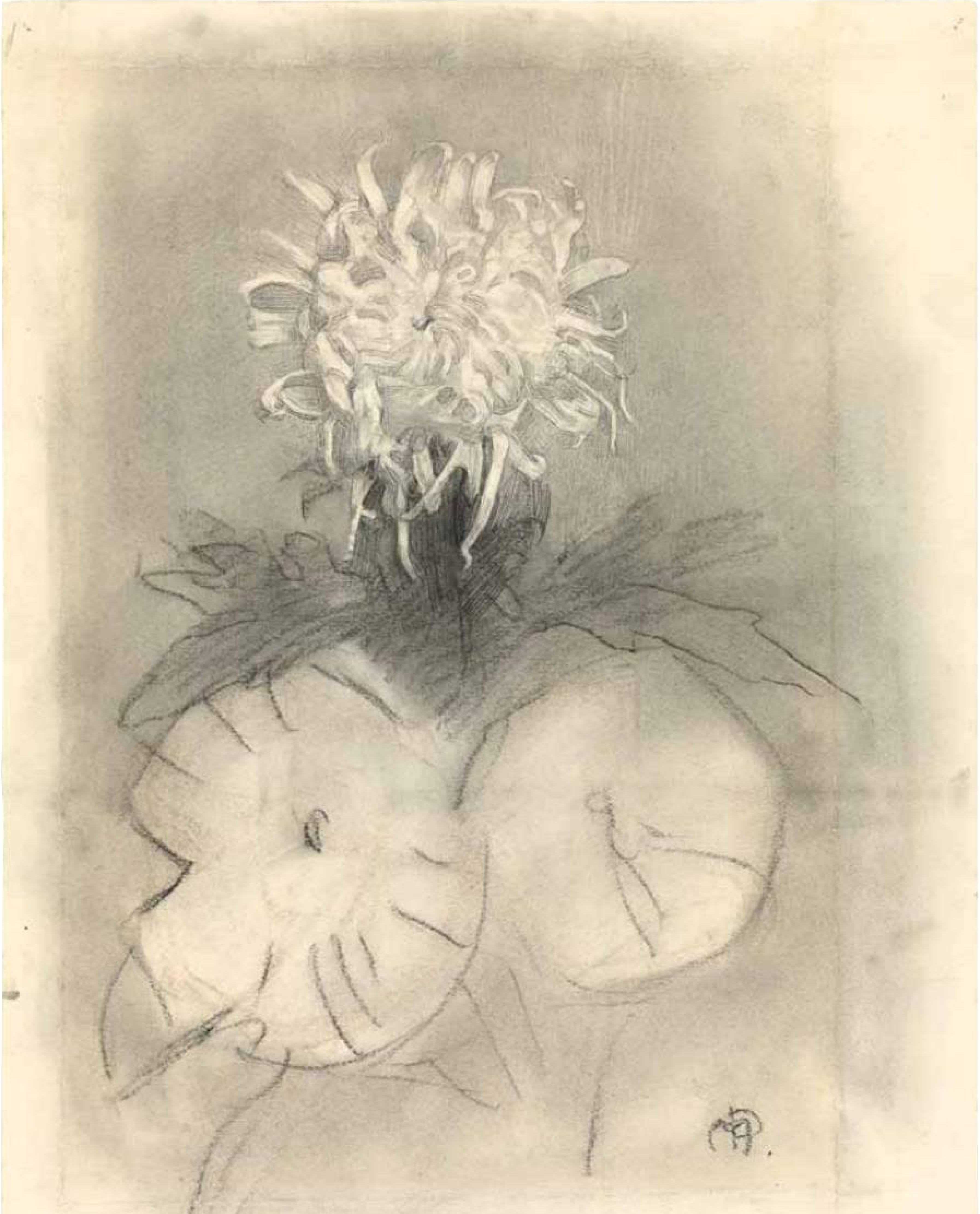
LITERATURE: Robert P. Welsh, *Piet Mondrian* Catalogue Raisonné, *Vol.I: Catalogue Raisonné of the Naturalistic Works (until early 1911)*, New York, 1998, p.403, no.A608, where dated c.1909 (as whereabouts unknown); Robert Flynn Johnson and Joseph R. Goldyne, *Judging by Appearance: Master Drawings from the Collection of Joseph and Deborah Goldyne*, exhibition catalogue, San Francisco, 2006, pp.122-123, p.230, no.53.

EXHIBITED: Possibly Amsterdam, Stedelijk Museum, *Vereeniging Sint Lucas: Negentiende jaarlijksche tentoonstelling van kunstwerken van leden der vereeniging*, 1909, no.387 ('*Zonnepit. (Teekening), Dfl. 75.-*'); New York, Galleria Odyssia, *Drawings and Watercolors*, Summer 1969, unnumbered; San Francisco, Fine Arts Museums of San Francisco, Legion of Honor, *Judging by Appearance: Master Drawings from the Collection of Joseph and Deborah Goldyne*, 2006, no.53.

Pieter Cornelis (Piet) Mondrian lived in Amsterdam between 1892 and the early months of 1912. He studied at the National Academy of Art and earned money by giving drawing and painting lessons to private citizens, painting portraits, and producing illustrations for medical texts. During this period he also made numerous studies – in charcoal, watercolour and oil – of various types of flowers, including amaryllis, lilies, rhododendrons, roses, sunflowers and, in particular, chrysanthemums. Some of these works, probably including the present sheet, were exhibited at the *Vereeniging Sint Lucas*, the artist's society in Amsterdam, where they were often bought by private collectors.

Mondrian's interest in flowers had been established as early as the late 1890s in Amsterdam. As one scholar has written, '*On his walks along Verwerspad, Mondrian would sometimes end up at the Vis family's market garden, whose greenhouses were home to an exotic world of flowers. The family grew magnificent chrysanthemums and cyclamens, the former of which particularly fascinated Mondrian. In the harsh, hot light of the greenhouses, the flowers had an unbridled radiance, which the artist felt he had to try and capture. He took a few flowers home with him that served as models for a number of drawings and a small painting,* Two Chrysanthemum Blossoms *(c.1899-1900). The painting had a spiritual quality, precisely as Mondrian had intended, creating an image that was literally radiant.*'[1] Within a few years of the start of the new century, Mondrian had begun depicting species of flowers other than the chrysanthemums which had occupied him almost exclusively up to that point, and he continued to produce superb drawings of flowers until the outbreak of the First World War.

Mondrian's sensitivity to the natural world is perhaps most readily evident in his drawings of flowers, often on a large scale, which have always been admired and sought after by collectors. Beyond their beauty as images, however, these singular works are also now recognized as an important step in the artist's journey towards abstraction. As Mondrian recalled, in an autobiographical essay written in later years, '*From an early date, I enjoyed painting flowers, not bouquets, but a single flower at a time, in order that I might better express its plastic structure.*'[2] The complex structure of the chrysanthemum, with its



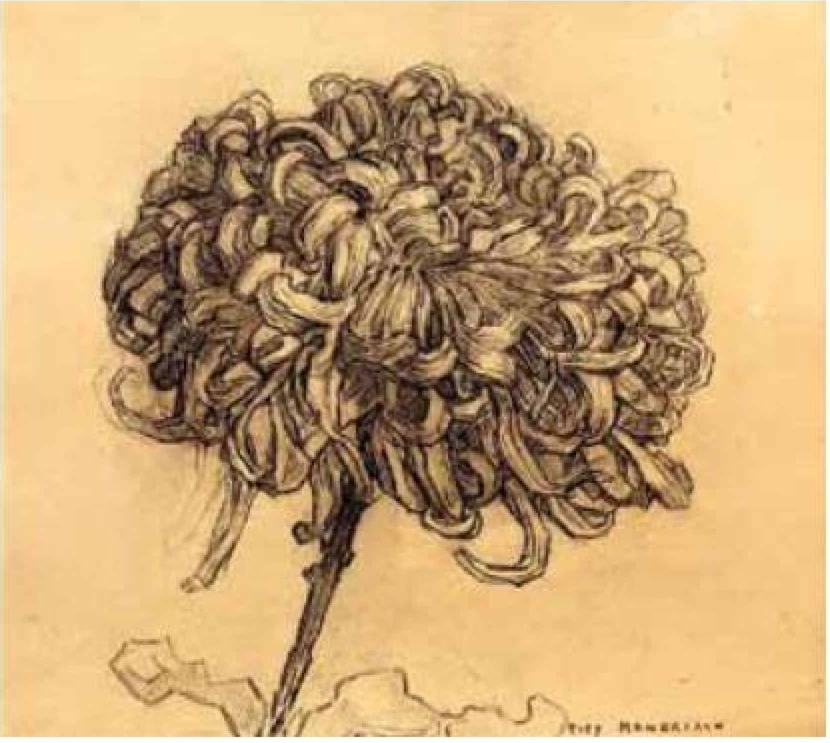
many petals, fascinated the artist, and he produced more drawings of chrysanthemums than any other flower. As Robert Welsh, author of the catalogue raisonné of the artist's drawings, points out, '*The number of chrysanthemum representations among Mondrian's known surviving flower pieces overpowers those of other species.*'[3]

As the artist wrote in c.1912, '*I too find flowers beautiful in their exterior beauty, yet there is hidden within a deeper beauty.*' Mondrian's many exquisite studies of flowers were, for the most part, drawn in watercolour, although he also worked in charcoal, gouache, graphite and oil. While most of these works can be dated to the period between 1906 and 1914, the artist also produced several flower drawings in the 1920s, when he was having financial difficulties and turned to making elaborate flower studies for sale or on commission, as a source of much-needed income. In total, some 150 flower drawings by Mondrian are known.

The present sheet has been dated to c.1908-1909. As Robert Welsh has noted of the artist's drawings of this period, '*The intensity with which by 1908 Mondrian returned to depictions of flowers is indicated by their number, their often relatively large size and their frequent public exhibition…One possibility for explaining this renewed interest in flower depictions is Mondrian's membership in the Theosophical Society, the importance of flower symbolism within which is well known.*'[4] And, as a modern scholar has remarked, '*Plant forms, especially flower blossoms, like human and animal bodies, may be said to recapitulate in microcosm the eternal circle of birth, reproduction, decay, material death, and regeneration that Theosophy sees as the ruling principle of the universe.*'[5]

This large drawing depicts a chrysanthemum together with two other blossoms that are difficult to securely identify, but may be poppies or sunflower crowns. Mondrian produced a number of charcoal drawings of chrysanthemums, since the use of the medium allowed the artist to combine the precision needed to depict the blossom with shading to achieve a sense of painterly depth and texture. Among stylistically comparable charcoal drawings by Mondrian are two large studies of chrysanthemums in the Gemeentemuseum in The Hague[6], which holds the largest single museum collection of Mondrian's work. Other charcoal drawings of the same flower by the artist are in the Solomon R. Guggenheim Museum in New York (fig.1), the Smith College Museum of Art in Northampton, MA, and elsewhere.

The first owner of the present sheet was the Dutch banker Marius Johannes Heybroek (b.1882), who is thought to have acquired the drawing from Mondrian in 1911. The drawing later passed to his son, the artist, sculptor and designer Folke Marius Heybroek (1913-1983), who spent most of his professional career in Sweden. Sold by him at auction in the 1960s, the drawing was last on the art market in New York in 1969. It has since remained in the same private collection for nearly fifty years.



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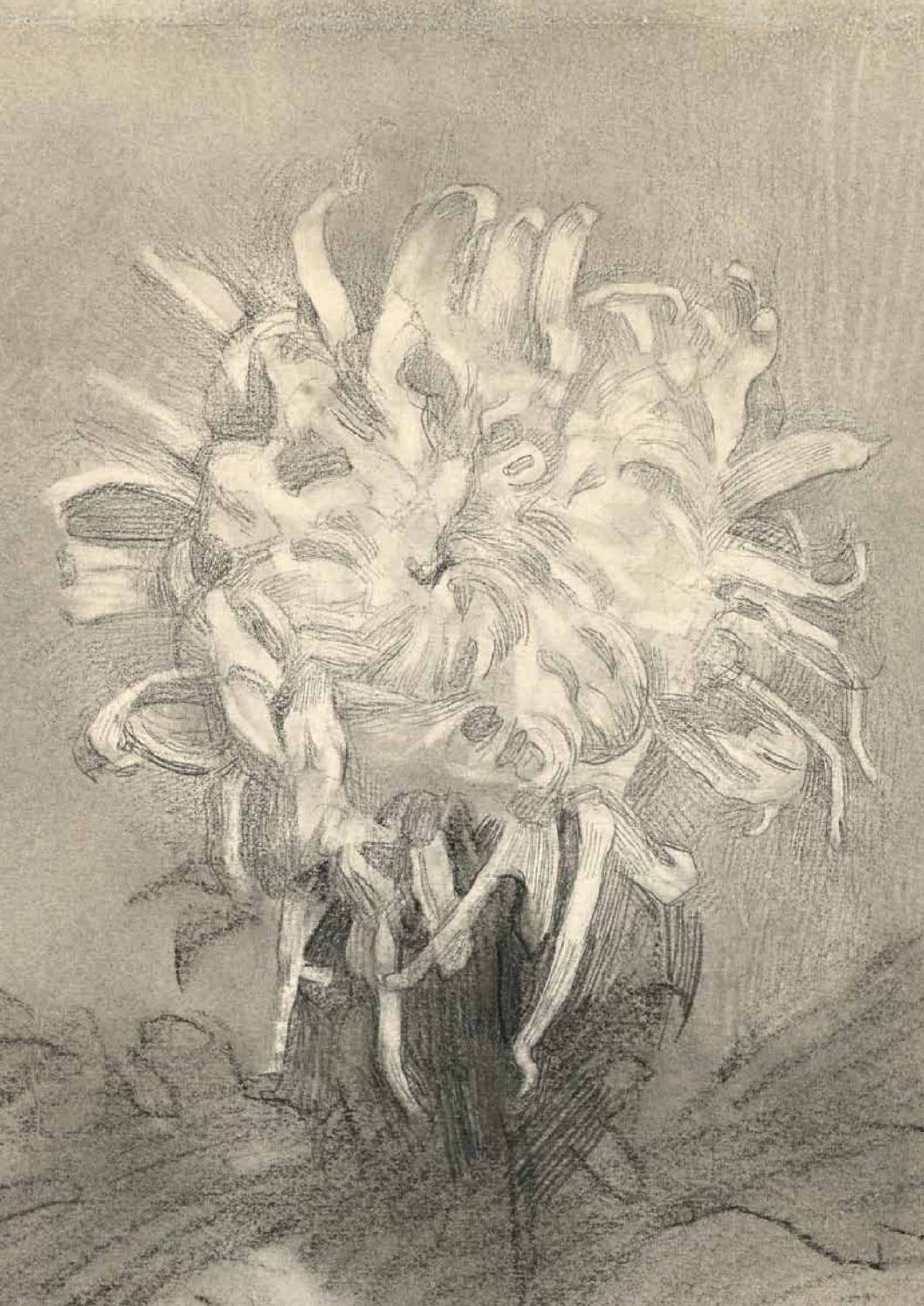


38

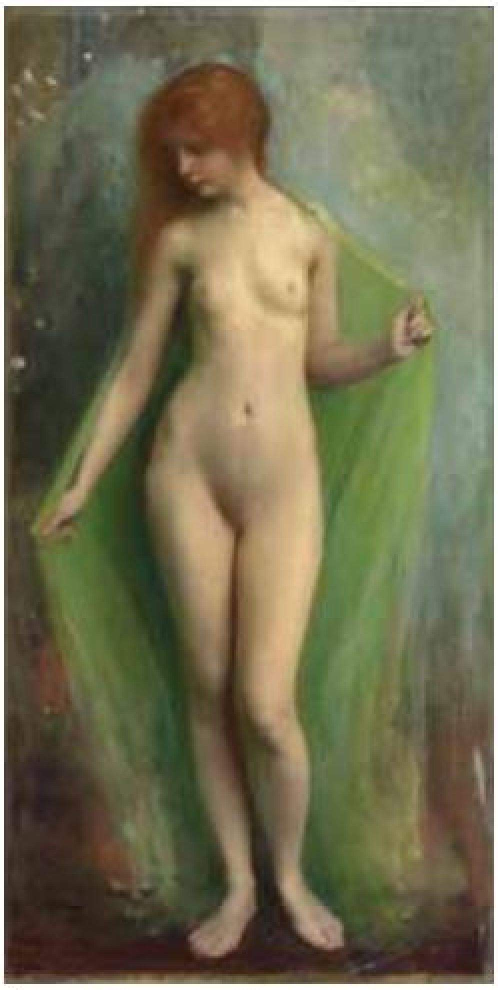
PASCAL-ADOLPHE DAGNAN-BOUVERET

Paris 1852-1929 Quincey

*A Standing Female Nude (*Primavera*)*

Black and red chalk, heightened with white, on paper laid down on board. Signed *PAd Dagnan-B.* in pencil at the lower right.
306 x 175 mm. (12 x 6 7/8 in.) [image]
324 x 205 mm. (12 3/4 x 8 1/8 in.) [sheet]

Pascal-Adolphe-Jean Dagnan-Bouveret entered the Ecole des Beaux-Arts in 1869, studying first with Alexandre Cabanel and then with Jean-Léon Gérôme. He first exhibited at the Salon in 1875, showing a painting – which was purchased by the State – and two drawings. He won second place in the Prix de Rome competition of 1876, but by 1878 had left the Ecole des Beaux-Arts. Following a visit to Franche-Comté later that year, Dagnan-Bouveret was inspired to paint subjects taken from rural life, and became a major exponent of naturalism in the later 19th century. He won medals at the Salons of 1878 and 1880, and his reputation was firmly established at the Salon of 1885, when a large painting of *Horses at a Watering Place* was acquired by the State. In the same year, the artist was received into the *Légion d'honneur*, and made the first of several trips to Brittany, which was to be the inspiration for a number of important works of the later 1880s and early 1900s. Among his most significant paintings of Breton subjects was *The Pardon in Brittany*, exhibited with much critical success at the Salon of 1878 and the Exposition Universelle of 1889, and today in the Metropolitan Museum of Art in New York. Dagnan-Bouveret also showed at the Salon de la Société Nationale from its inauguration in 1890 and also at the Société des Pastellistes. From the 1890s onwards he began concentrating on portrait painting, for which he received several official commissions. Elected to the Institut de France in 1900, Dagnan-Bouveret received a grand prize at the Exposition Universelle the same year. In 1910 an album of facsimile reproductions of some of his portrait and figure drawings was published, with the title *Choix de dessins de Dagnan-Bouveret*. In 1930, a year after the artist's death, a large retrospective exhibition of his oeuvre was held at the Ecole des Beaux-Arts, although by this time he was something of an anachronism, his work long out of fashion.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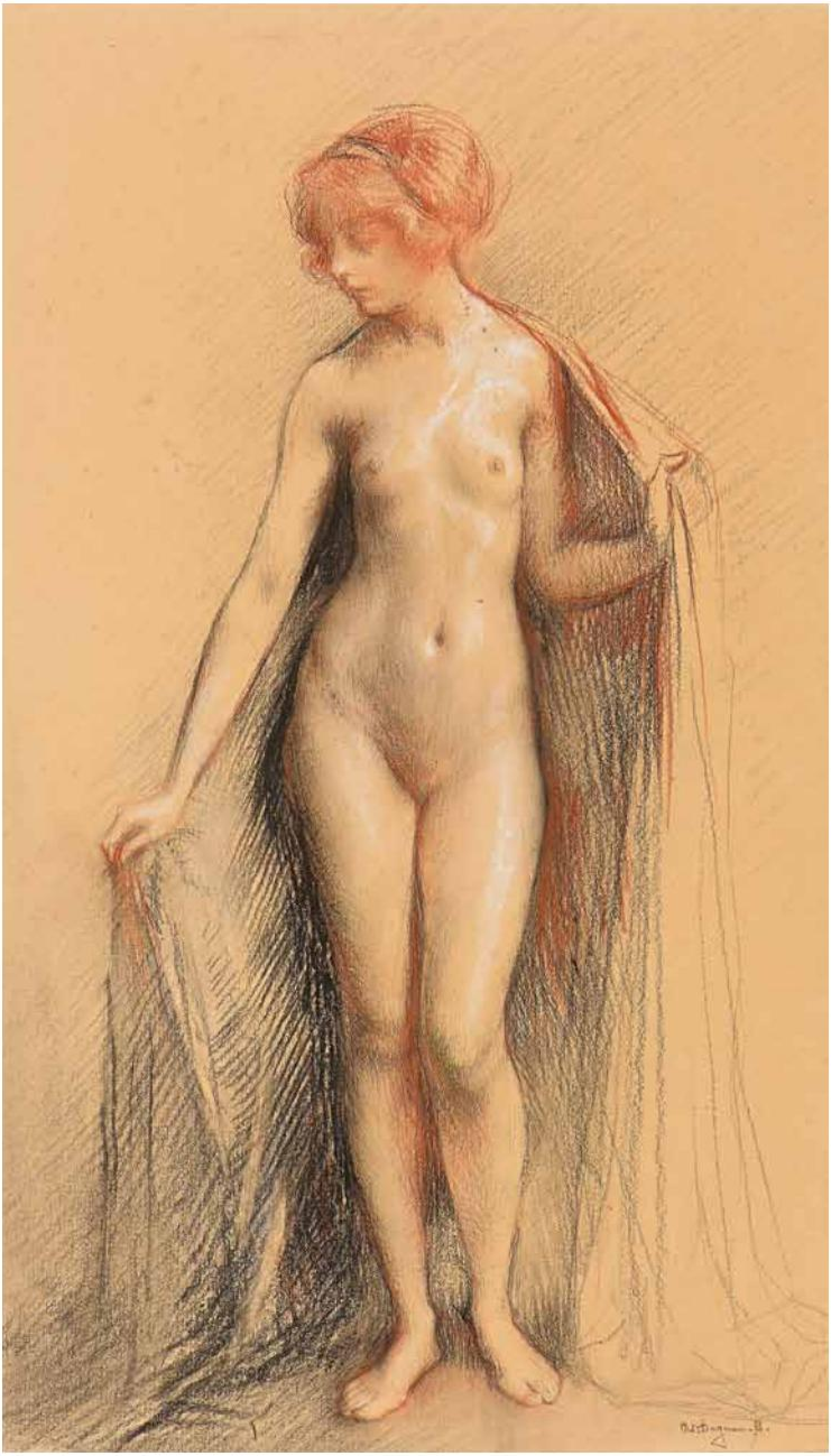
Dagnan-Bouveret worked painstakingly on his paintings, making numerous preparatory drawings for each composition. The present sheet is a preparatory study for the painting *Primavera* of 1914 (fig.1), today in the collection of the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts[1]. When the painting was shown (as an '*Étude inachevée*', or an unfinished study) at the Paris Salon of 1920, a review of the exhibition noted that '*As an offering for his return to the fold, from which his already glorious springtime once sprang forth, Mr. Dagnan brings a* Primavera, *youthful, redheaded, slender, and nude, who emerges, in full relief, with an exquisite gesture of her head and arms, from a green veil where the new season dawns; and in her slenderness there is all the grace of the unfinished.*'[2]

As a modern scholar has noted of the painting, '*The timeless and idealized nude of* Primavera *evokes the allegorical figures and nymphs that populate the oeuvres of such Symbolist artists as Alphonse Osbert (1857-1939) and Lucien Lévy-Dhurmer (1865-1953).*'[3]



39

SIR WILLIAM ORPEN, R.H.A., R.A.

Stillorgan, Co. Dublin 1878-1931 London

Study for The Holy Well: A Nude Couple and a Kneeling Man

Pencil and black chalk on buff paper, partially squared and numbered for transfer in pencil. Signed *ORPEN* in pencil at the lower left centre. Signed, dated and dedicated *To George Roller / with many thanks / William Orpen / December 1930* in pencil at the lower right.
647 x 425 mm. (25 1/2 x 16 3/4 in.)

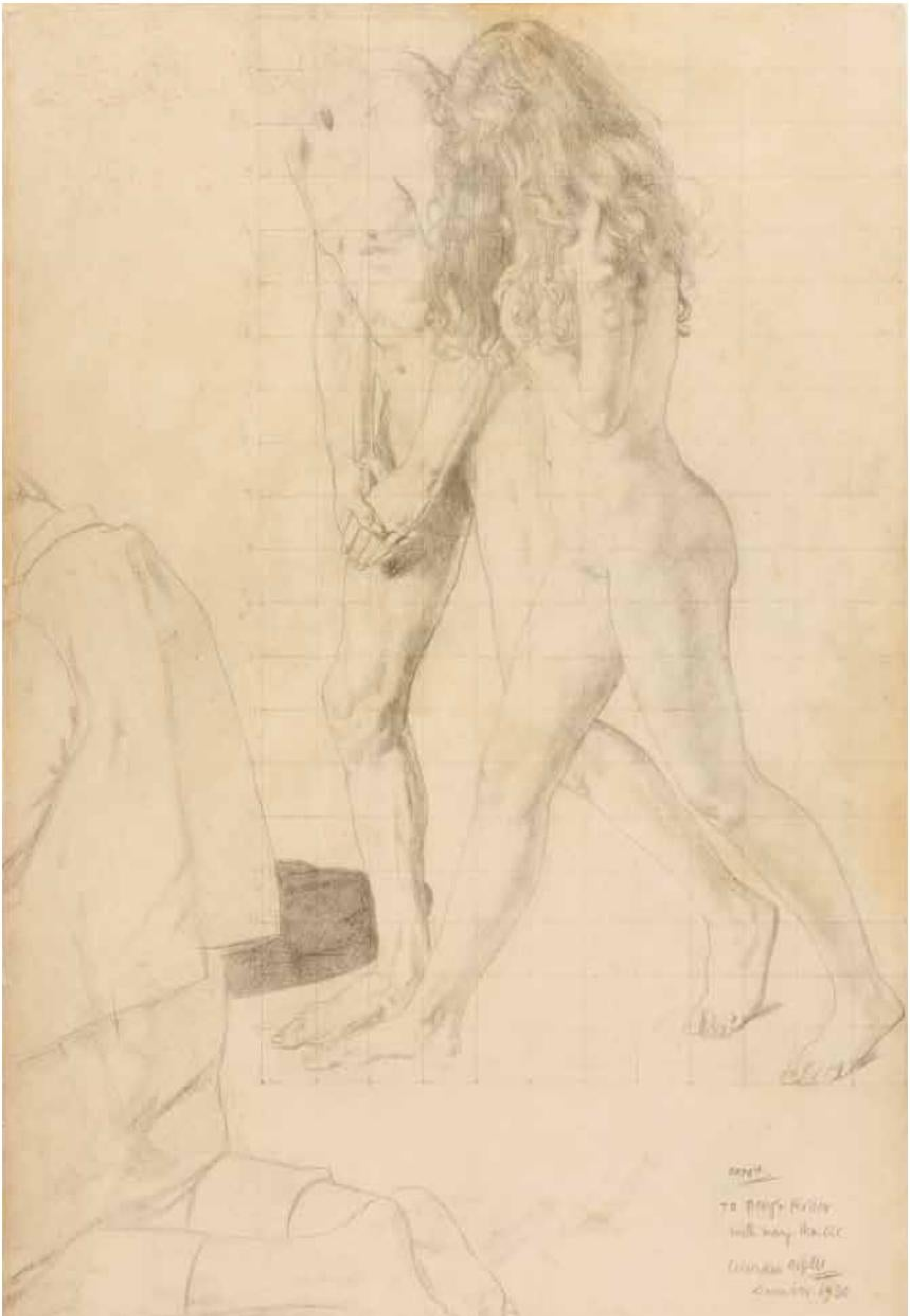
PROVENANCE: Given by the artist to George Roller, in December 1930[1]; Supposedly given by him to the jockey Joseph ('Joe') Childs, Portsmouth; Thence by descent.

An immensely gifted artist, William Orpen was admired as one of the finest draughtsmen of his day. As the artist's friend and biographer P. G. Konody wrote of him, from an early age '*drawing became his goal, his passion, almost his language. His whole eloquence lay in the sure hand that guided his pencil.*'[2] On the occasion of a publication of a portfolio of ten photogravure reproductions of Orpen's drawings in 1915, one critic noted that '*These drawings are remarkable not only for their delicacy of handling, but for the loving care with which the pencil has revelled in beauty of form. Mr. William Orpen is thoroughly modern, yet he continues a tradition which has been handed down from the great draughtsmen of the past. His work does not suffer when placed by the side of the work of the Old Masters, a supreme but dangerous test.*'[3]

This large drawing is a preparatory study for the two nude figures at the centre of Orpen's large painting *The Holy Well (Nude Pattern)*, completed in 1916 and today in the collection of the National Gallery of Ireland in Dublin[4]. *The Holy Well* (fig.1) was the last, and arguably the most important, of three major allegorical pictures of Irish subjects painted by Orpen between 1913 and 1916, the others being *Sowing New Seed*, now in the Mildura Arts Centre in Victoria, Australia, and *The Western Wedding*, which was last recorded in a Japanese collection and is presumed to have been destroyed during the Second World War. Each of these three paintings – a group sometimes referred to as the 'Irish Trilogy', and described by a modern biographer as the Orpen's '*strange and disturbing Irish valediction*'[5] – were painted with a flat, tempera-like finish, and were preceded by a series of large figure studies in pencil that attest to the importance the artist placed on these canvases.

Orpen seems to have intended *The Holy Well* as an allegory of the Celtic customs, morals and religious practices of his native Ireland. A large painting, measuring over 8 1/2 by 7 feet, *The Holy Well* (which the artist, in his correspondence, also referred to by the title '*Nude Pattern*') depicts the naked figures of the pagan Celtic people of ancient Ireland who, made to drink from a well, are thereby transformed into Christian Aran islanders. The background depicts Celtic crosses and native dwellings of the 6th and 7th centuries, and the scene is dominated by the figure of Orpen's pupil and assistant Seán Keating, standing on a wall and surveying this ritual with an expression of benign cynicism[6]. P. G. Konody described *The Holy Well* as '*a fascinating, whimsical, somewhat scattered design of men and women…in every stage of complete or partial* déshabille, *gathered around the miraculous spring.*'[7] A recent scholar has noted that '*[Orpen] had rarely used life studies in his paintings, and follows* [Augustus] *John both in this and in the drama of unrestrained nudity versus the decorum of dress. It was presumably the Irish revival as well as the war in Europe that led him to take up a grand style, and to plan so elaborately. His artist friend Sean Keating, depicted standing over the well, is defiantly modern and quizzical, and the figures below seem to represent an expulsion from their paradise.*'[8]

Orpen devoted a considerable amount of time to making careful preparatory drawings for *The Holy Well*, both for individual figures and groups of figures. As Seán Keating recalled of *The Holy Well*, '*The drawings from which he painted the figures were done in lead pencil on smooth white paper, the tones rubbed in with a paper stump. Orpen greatly admired Ingres' drawings whom he rather resembled in looks but in my opinion they are finer than Ingres', tho' it is considered heresy to say so.*'[9] A fine example of



[illegible]

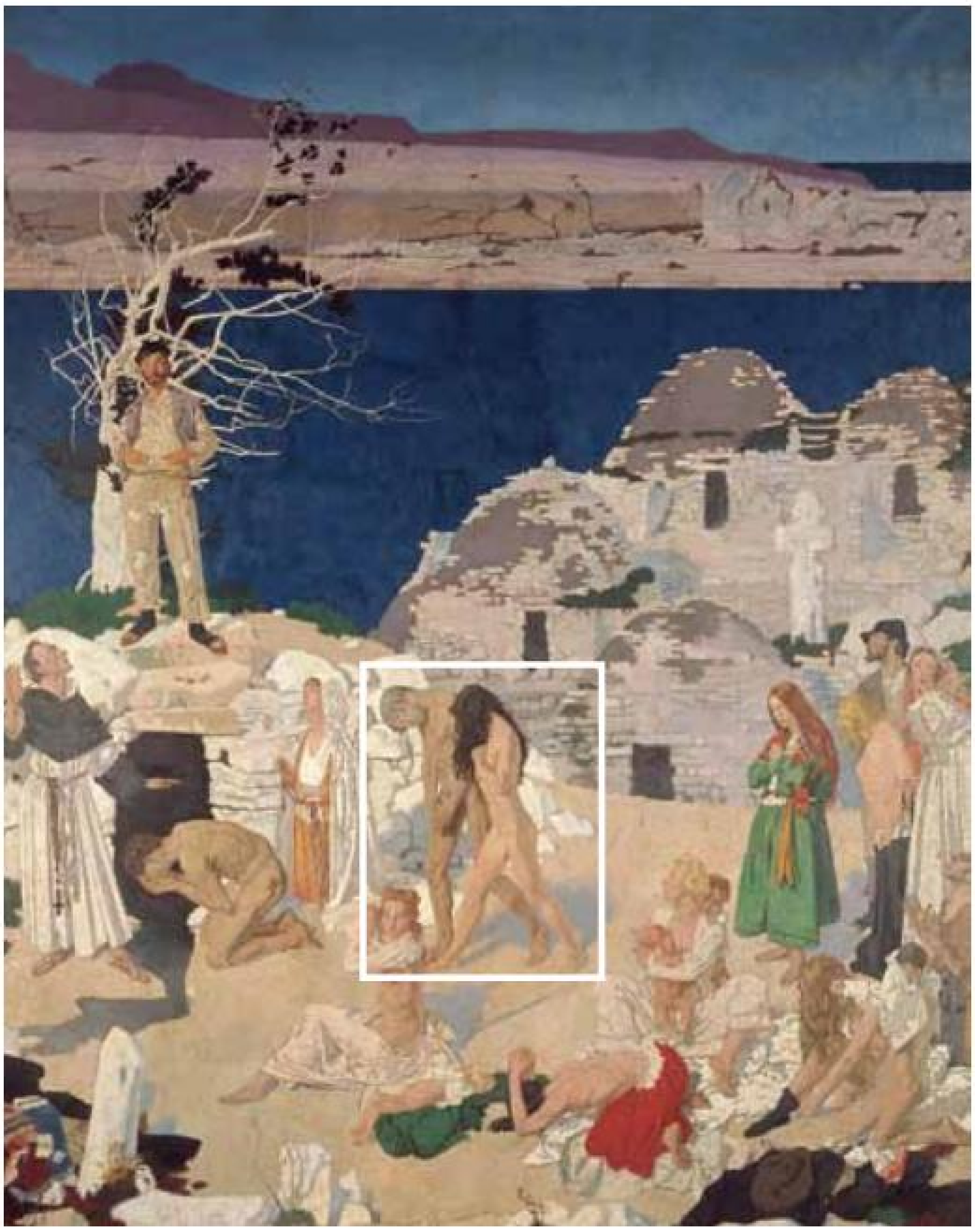
To [illegible]
with many thanks

[illegible]
[illegible] 1930

the artist's draughtsmanship of this period, the present sheet must have been drawn fairly early in the process of developing the composition of the painting, since the kneeling figure at the lower left does not appear in the final work.

Exhibited at the New English Art Club in 1916, *The Holy Well* was purchased for the sum of £2,000 by Orpen's wealthy American patron and mistress, Florence Evelyn St. George, who also acquired seventeen large preparatory studies for the picture. The painting was hung on the staircase of her London home, Cam House in Kensington, and, together with its preparatory drawings, was lent by her to the retrospective exhibition of Orpen's work at the Royal Academy in 1933. *The Holy Well* was eventually acquired by the National Gallery of Ireland in 1971.

As has been noted of the paintings that make up the 'Irish Trilogy', '*These decorative compositions, with all their unconventionality and whimsical waywardness of spirit, were deliberately planned works, the result of much thought and numerous preliminary studies.*'[10] Orpen's large pencil studies for various figures in *The Holy Well*, sometimes enlivened with added touches of watercolour, are characterized by a particular sensitivity and meticulous technique. The artist's studio book lists a number of preparatory drawings for *The Holy Well* with names against them, suggesting that they may have been reserved for buyers other than Mrs. St. George, but it is unclear whether all were in fact dispersed, since some, like the present sheet, may well have remained in the studio for many years after the painting was completed. As the artist's dedicatory inscription at the lower right attests, the present sheet was presented by Orpen to a friend in 1930, some nine months before his death. Other preparatory drawings for *The Holy Well* are today in the National Gallery of Ireland in Dublin[11], the Metropolitan Museum of Art in New York[12], and in several private collections.



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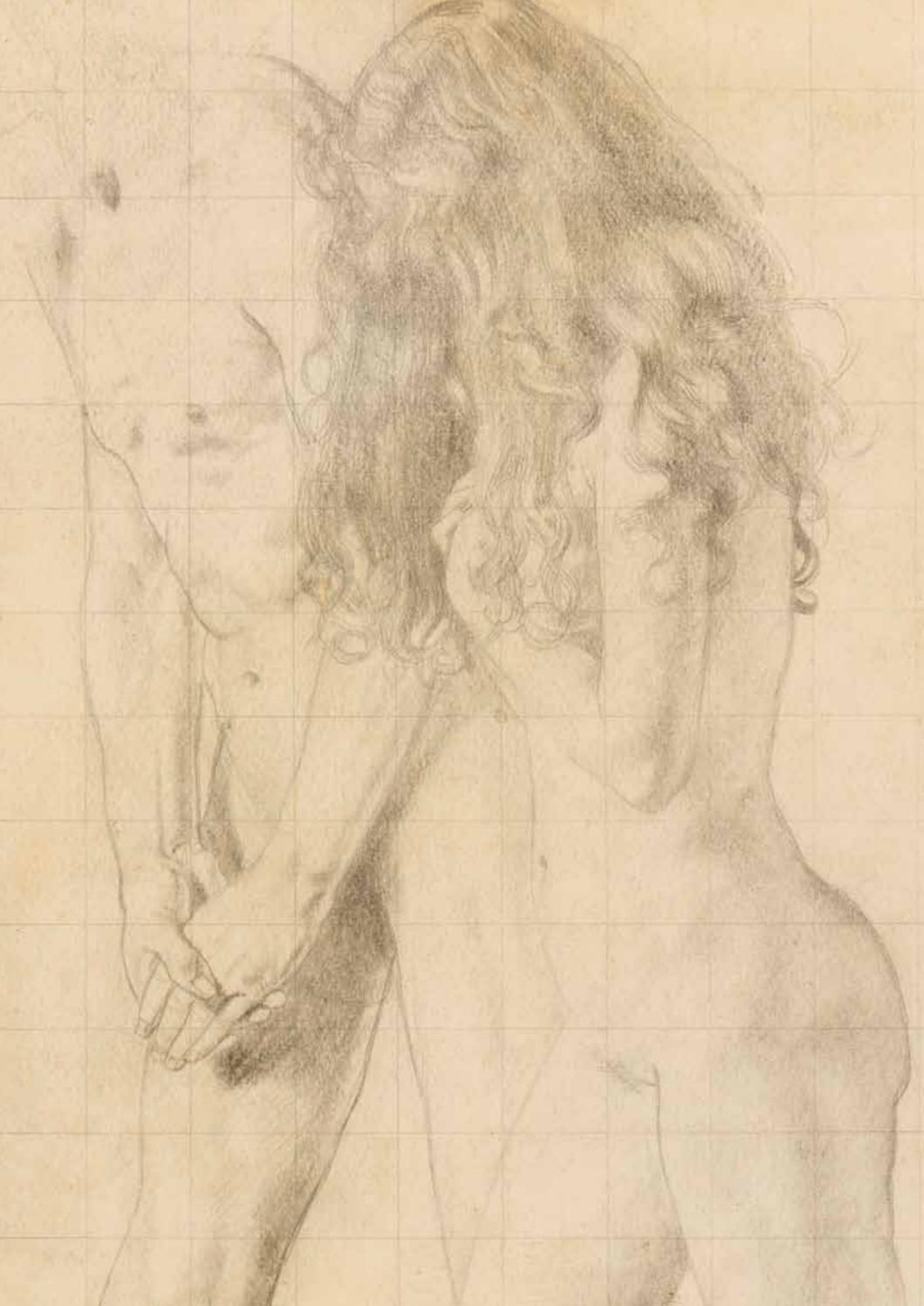


40

HERMANN WÖHLER

Hanover 1897-1961 Hanover

*Mountainous Landscape (*Landschaft mit Gebirge*)*

Pen and black ink, within a border drawn in pen and black ink, on thick, textured paper. Signed with the artist's monogram *HW* in black ink at the lower right. Numbered (dated?) *II / 20* in pencil on the verso. Further numbered and titled *343 II 20* and *Landschaft mit Gebirge 3.2* in pencil on the old mount.
498 x 332 mm. (19 5/8 x 13 1/8 in.) [sheet]

PROVENANCE: The estate of the artist; Private collection, Germany.

A little-known painter and graphic artist, Hermann Wöhler studied in his native Hanover, as well as in Dresden and Berlin. He was a pupil of the Symbolist artist and illustrator Hugo Hoeppener, known as Fidus (1868-1948), whose work combined mysticism, eroticism and allegory, and was a direct influence on the psychedelic art of the 1960s. A deeply intellectual man, Wöhler was well-versed in history, art history, philosophy and classical literature, as well as in Oriental and Eastern religions, Gnosticism and the Kabbalah. Like Fidus, he took his subjects from mythology and literature, creating striking works characterized by imaginative compositions and often bizarre imagery. At the beginning of his career Wöhler worked primarily in black and white, producing elaborate, large-scale drawings in pen and black ink. In 1918 he produced a portfolio of seven large ink compositions, plus a title page, entitled *Zwielicht: Sieben Sinnbilder / Erste Geschichte des Erwachenden Schicksals vor dem Licht* ('*Twilight: Seven Symbols / The First History of the Awakening Fate of Light*'). He continued to create several series of sizeable ink drawings, all drawn with an astonishingly meticulous technique, throughout the 1920s, as well as a few lithographs. In 1923 Wöhler was appointed a drawing teacher at the Staatliche Kunsthochschule in Berlin, and from 1934 until his death in 1961, served as a Professor of art education at the Pädagogischen Kunsthochschule in Hanover.

Later in his career, Wöhler turned towards fairytale themes, producing a large number of tempera paintings of such subjects, for the most part executed in the 1940s. These works, painted in bold colours, took themes from the well-known stories of Hans Christian Andersen, the Brothers Grimm and Ludwig Bechstein, but shunned the usual manner of depicting these subjects. The artist instead created his own fantastical environments in which the fairytale stories took place; dark green forests and jungles, underwater worlds or urban canyons of buildings. Produced during and after the Second World War, Wöhler's fairytale paintings can be seen as a reaction to, and an escape from, the horrors of war.

Wöhler's long career as an art teacher seems to have precluded him from selling or exhibiting his own work, and his oeuvre was almost completely unknown to the public at large during his lifetime. It was not until 1987, more than a quarter of a century after his death, that the first exhibition of Wöhler's work was mounted, at the Historisches Museum in Hanover. Within a few years of this exhibition, a handful of works by the artist began to appear on the market. A major exhibition of sixty of Wöhler's tempera paintings, entitled '*Hermann Wöhler – Zauberhafte Märchenbilder*' ('*Hermann Wöhler: Magic Fairytale Pictures*') was held at the Deutsches Märchen- und Wesersagenmuseum (the German Fairytale Museum) in Bad Oeynhausen in 2015-2016, commemorating the recent acquisition by the museum of over two hundred works by Wöhler from the artist's estate.

A large group of stylistically comparable pen and ink drawings by Hermann Wöhler, dating from the 1920s, is today in the Jack Daulton Collection in California[1].

41

DOMENICO (MINO) DELLE SITE

Lecce 1914-1996 Rome

Sintesi di virata (Synthesis of a Turn)

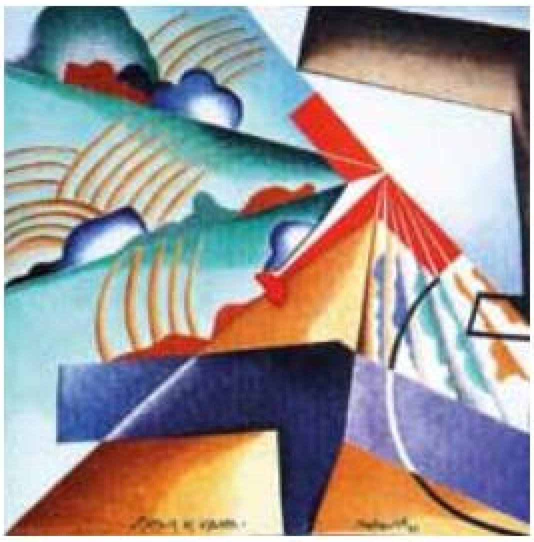
Watercolour, with framing lines in green ink, on paper laid down onto a sheet of black paper. An erased signature and date at the lower right centre. Titled *SINTESI DI VIRATA* in silver pen on the backing sheet, below the image.
93 x 93 mm. (3 5/8 x 3 5/8 in.) [sheet]
234 x 153 mm. (9 1/4 x 6 in.) [backing sheet]

PROVENANCE: The studio of the artist; Thence by descent to a private collection, Rome.

LITERATURE: A. B., 'Mino Delle Site', *Sudpuglia*, March 1987, p.178; Luigi Carlo Fontana, 'Continuità futurista di Mino Delle Site', *Salento: arte e storia*, Gallipoli, 1987, p.119; Christine Farese Sperken, ed., *Cataloghi dei musei e gallerie d'Italia. La Pinacoteca Provinciale di Bari. Vol.II: Opere dell'Ottocento e nella prima metà del Novecento*, Rome, 2005, Vol.II, p.561, under no.592; Chiara Letizia Delle Site, ed., *Mino Delle Site*, 2006, p.43; Domenico Guzzi, *Mino Delle Site: Forme assolute della geometria*, Rome, 2008, p.12; Chiara Letizia Delle Site, '...Ricostruire l'Universo', in Chiara Letizia Delle Site, ed., *Mino Delle Site: Futurismo fra Arte e Tecnologia nel Centenario*, Perugia, 2009; Chiara Letizia Delle Site, ed., *Centenario Mino Delle Site*, 2014, p.41.

EXHIBITED: Lecce, Museo Provinciale, *Mino Delle Site: Aeropittura e oltre, dal 1930*, 1989, no.2; Bari, Castello Svevo and Taranto, Castello Aragonese, *Verso le avanguardie: Gli anni del Futurismo in Puglia 1909-1944*, 1998; Warsaw, Wloski Instytut Kultury, and Cracow, *Mino Delle Site: Alle Radici dell'Aeropittura 1931-1934*, 2001, no.4; Lecce, Museo Provinciale 'S. Castromediano', *Mino Delle Site*, 2006, no.59.

Domenico (known as Mino) Delle Site was one of the youngest members of the second wave of Italian Futurism, and one of the most important exponents of the associated 'Aeropittura' movement. At the age of twelve he enrolled in the local art school in Lecce, and earned commercial commissions for his linocuts and prints throughout his studies. In 1930, at the age of sixteen, Delle Site moved to Rome to complete his artistic education at the Accademia di Belle Arti. He joined the nascent Futurist 'aeropainting' group in 1931, while still a student, after visiting the exhibition *Prima Mostra di Aeropittura – Omaggio futurista ai trasvolatori* in Rome, and meeting the Futurist painter Enrico Prampolini and the photographer and art dealer Anton Giulio Bragaglia, at whose gallery an exhibition of his work was held in December 1932. The following year Delle Site took part in the exhibitions *Omaggio futurista a Umberto Boccioni* in Milan and the *Prima Mostra Nazionale d'arte futurista* in Rome, while his paintings were also included in the Futurist section of the *Quadriennale d'arte nazionale* exhibitions in Rome in 1935 and 1939, as well as the Venice Biennale of 1938.



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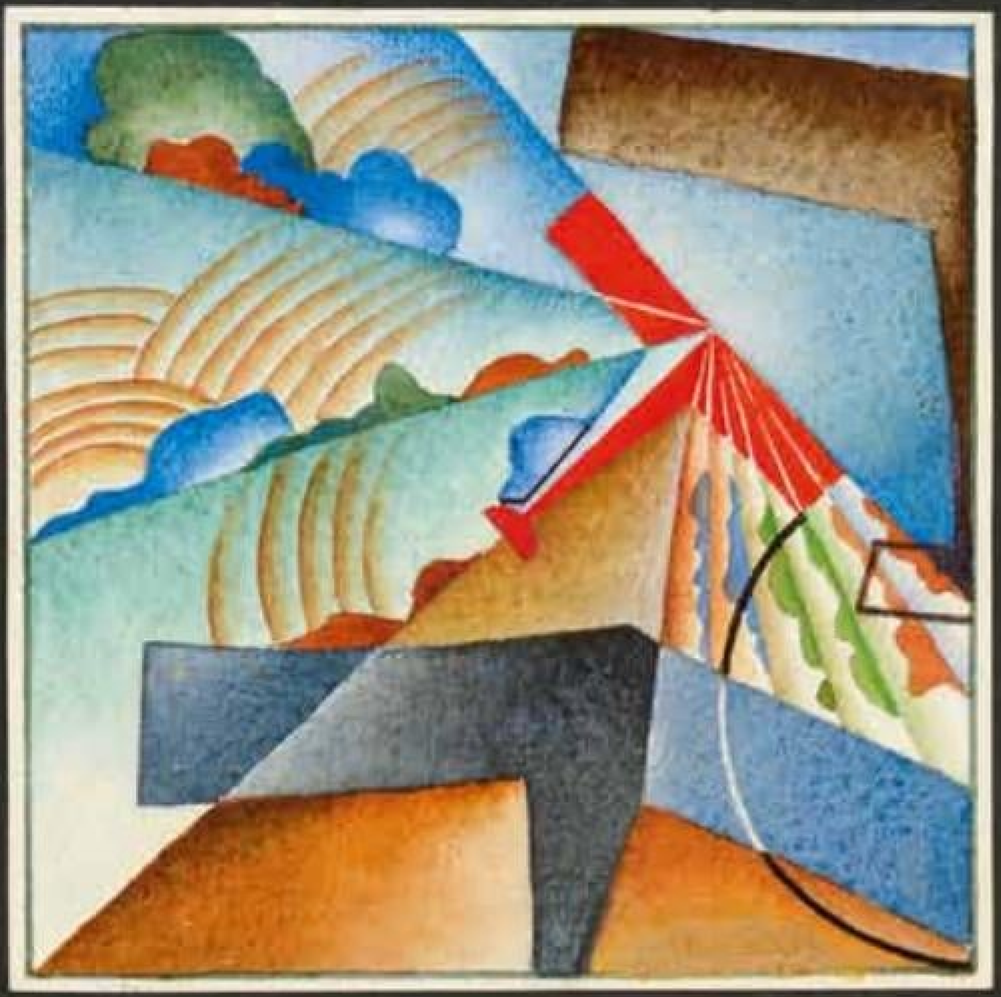
Drawn in 1931, this small watercolour was the first work that Mino Delle Site showed to Enrico Prampolini, during the exhibition *Prima Mostra di Aeropittura – Omaggio Futurista ai trasvolatori*. At this time Delle Site was just seventeen and still at art school, which may explain why he decided to erase his name and the date referring to his school class at the bottom of the sheet. This watercolour is a study for a larger painting of the same title and composition (fig.1), painted in tempera on board in 1931, which is today in the Pinacoteca Provinciale in Bari[1].



SINTESI
DI
VIRATA

42

DOMENICO (MINO) DELLE SITE

Lecce 1914-1996 Rome

Aeropittura

Watercolour, with touches of silver pen, with framing lines in green ink, on paper laid down onto a black card (the cover of a notebook?). Signed with monogram, inscribed and dated *DSte FUTURISTA / 1932 / LF / X* in white gouache on the backing card, below the image. Titled *AERO / PITTURA* in red, blue and black ink on a separate sheet of paper cut out and pasted onto the lower right of the image. Further inscribed *Delle Site Domenico / Alunno 4° Corso* in black ink on the backing card.
93 x 103 mm. (3 5/8 x 4 1/8 in.) [image, at greatest dimensions].
241 x 175 mm. (9 1/2 x 6 7/8 in.) [backing card]

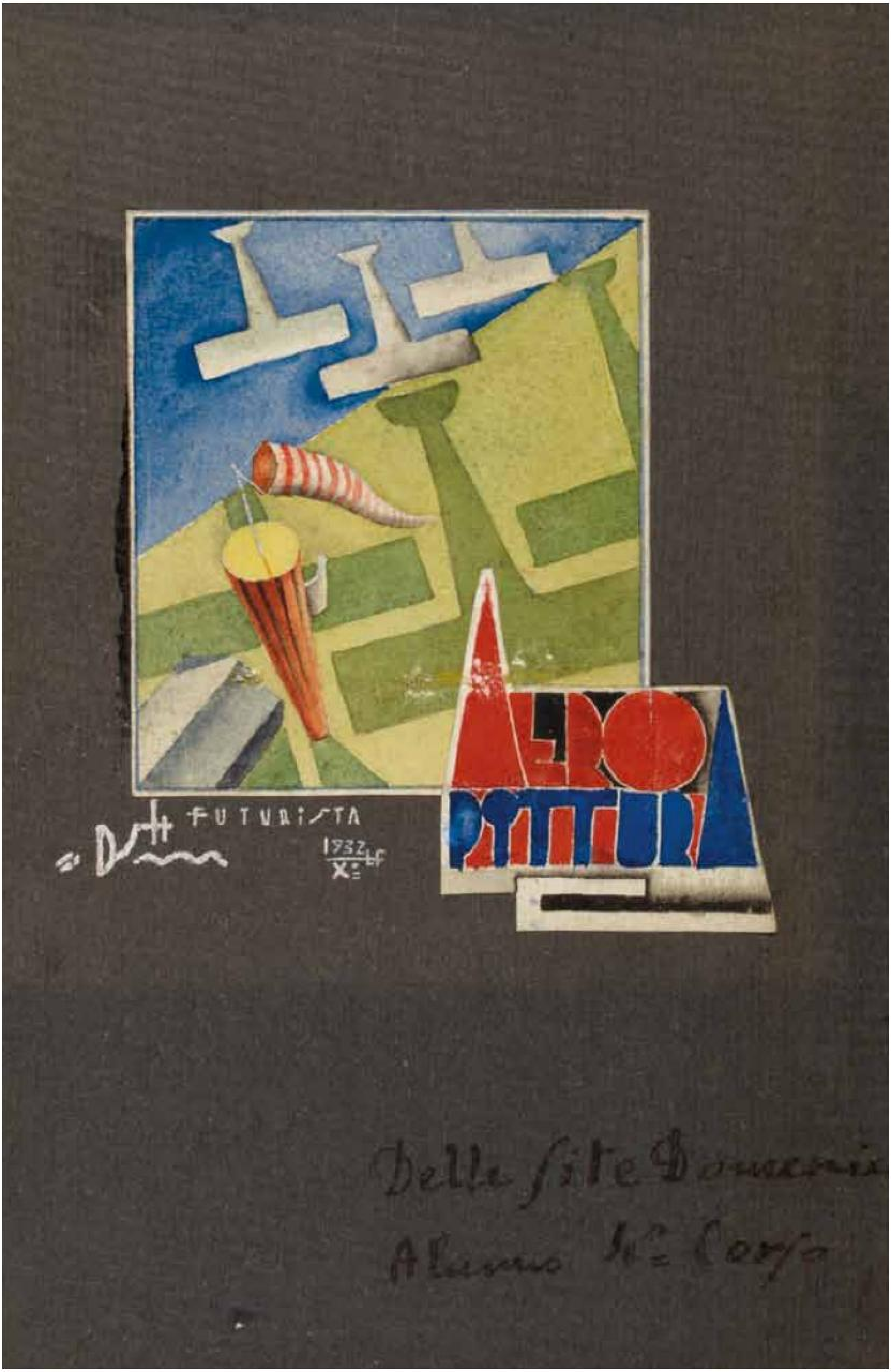
PROVENANCE: The studio of the artist; Thence by descent to a private collection, Rome.

LITERATURE: Antonio Lucio Giannone, 'Itinerario di Mino Delle Site', in Antonio Lucio Giannone, ed., 'L'evoluzione pittorica di di Mino Delle Site', Cavallino, Convento di San Domenico and Salerno, Pinacoteca Provinciale, *Percorsi d'arte: Dal collezionismo dei Ruffo all'evoluzione pittorica di Mino Delle Site*, exhibition catalogue, 2005, p.145; Chiara Letizia Delle Site, ed., *Mino Delle Site*, 2006, p.54; Domenico Guzzi, *Mino Delle Site: Forme assolute della geometria*, Rome, 2008, illustrated; Chiara Letizia Delle Site, ed., *Centenario Mino Delle Site*, 2014, illustrated.

EXHIBITED: Bari, Castello Svevo and Taranto, Castello Aragonese, *Verso le avanguardie: Gli anni del Futurismo in Puglia 1909-1944*, 1998; Warsaw, Wloski Instytut Kultury, and Cracow, *Mino Delle Site: Alle Radici dell'Aeropittura 1931-1934*, 2001, no.8; Rome, Aeroporto Leonardo da Vinci, Sala Club Freccia Alata, *Mino Delle Site*, 2003-2004; Salerno, Pinacoteca Provinciale, Percorsi d'arte: *Dal collezionismo dei Ruffo all'evoluzione pittorica di Mino Delle Site*, 2005; Lecce, Museo Provinciale 'S. Castromediano', *Mino Delle Site*, 2006, no.80.

In September 1929 the Futurist theorist and founder Filippo Tomasso Marinetti published an article entitled 'Perspectives of Flight and Aeropainting' in the *Gazzetta del Popolo* in Turin, signed by Giacomo Balla, Fortunato Depero, Enrico Prampolini and several other Futurist painters. Republished in a revised and more complete version in 1931, the text served as a manifesto of the new branch of Futurism known as 'Aeropittura', or Futurist aeropainting, stating: *'We Futurists declare that…The changing perspectives of flight are an absolutely new reality that has nothing to do with the traditional reality of terrestrial perspectives…Painting this new reality from the air imposes a profound contempt for detail and a need to summarize and transfigure everything…Every aeropainting simultaneously contains the dual movement of the plane and the hand of the painter as he moves his pencil, brush or diffuser…We Futurists declare that the principle of aerial perspectives and consequently the principle of Aeropainting is an incessant, graded multiplication of forms and colors with extremely elastic crescendos and diminuendos, which intensify and scatter to give birth to new gradations of form and colour...In this way, we outline the dominant features of Aeropainting which, by means of an absolute freedom of fantasy and an obsessive desire to embrace the dynamic multiplicity with the most indispensable of syntheses, will fix in place the immense visionary and sensitive drama of flight.'*[1]

This watercolour is pasted down onto what appears to be the cover of a small notebook with black pages. It is part of a series of small-scale watercolours of aeronautical subjects, drawn between 1931 and 1932, with such titles as *Stormo*, *Aeronautica*, *Volo*, *Sintesi atmosferica*, *Eliche*, *Squadriglia veloce – Volo*, *Aeroporto* and *Madonna dell'aria*. Most of these watercolours, including the three sheets here exhibited, appear to have been originally part of the same notebook[2].


AERO
PITTURA
FUTURISTA
1932
X
Delle Site Domenico
Alunno IVº Corso

43

DOMENICO (MINO) DELLE SITE

Lecce 1914-1996 Rome

Sogno dell' aviere (The Dream of the Airman)

Watercolour, with touches of silver pen, with framing lines in black ink, on paper laid down onto a sheet of black paper. Signed and dated *Delle Site 32* in black ink, written over an earlier signature and date, at the lower centre. Titled *SOGNO DELL AVIERE* in silver pen on the backing sheet, below the image.
93 x 83 mm. (3 5/8 x 3 1/4 in.) [sheet]
240 x 166 mm. (9 1/2 x 6 1/2 in.) [backing sheet]

PROVENANCE: The studio of the artist; Thence by descent to a private collection, Rome.

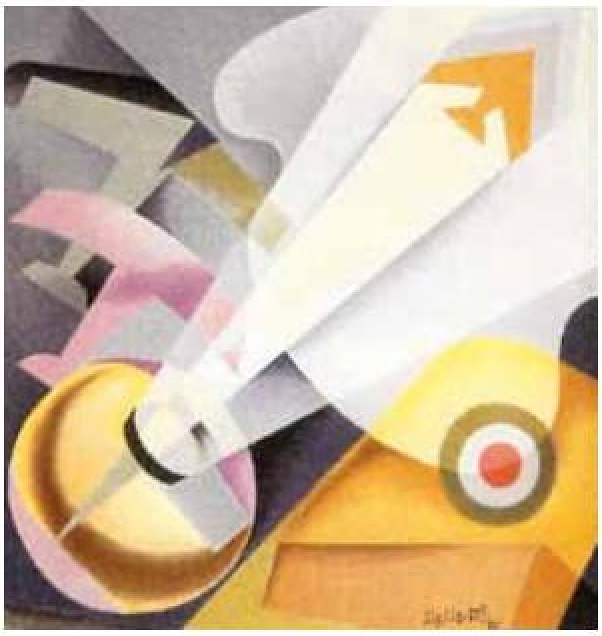
LITERATURE: Renato Miracco, ed., *Mino Delle Site: Alle Radici dell'Aeropittura 1931-1934*, exhibition catalogue, Warsaw and Cracow, 2001, illustrated on the cover; Chiara Letizia Delle Site, ed., *Mino Delle Site*, 2006, illustrated p.50; Domenico Guzzi, *Mino Delle Site: Forme assolute della geometria*, Rome, 2008, illustrated p.12; Chiara Letizia Delle Site, ed., *Centenario Mino Delle Site*, 2014, illustrated.

EXHIBITED: Bari, Castello Svevo and Taranto, Castello Aragonese, *Verso le avanguardie: Gli anni del Futurismo in Puglia 1909-1944*, 1998; Lecce, Museo Provinciale 'S. Castromediano', *Mino Delle Site*, 2006, no.58.

'An offshoot, or rather a metamorphosis, of Futurism, Aeropainting was the artistic reflection of the passion for flying which swept Italy in the 1930s, during the years of the great feats achieved by [Francesco] De Pinedo, [Italo] Balbo, [Arturo] Ferrarin, [Umberto] Maddalena and many other pilots, dizzingly celebrated in these swirling, booming canvases…Despite various premonitory hints in the form of isolated pictorial allusions, it was not until the end of the 1920s that the idea of Aeropainting moved in from the periphery to become the true heart, engine and, not long afterwards, also the new face of Futurism, almost twenty years after the publication of its founding manifesto.'[1] As the artist Gerardo Dottori noted, in the catalogue of an early exhibition of Futurist aeropainting held in Milan in 1931, *'Aeropainting doesn't so much mean inserting new figurative elements in painting – propellers, airplanes, atmosphere and so on – as giving painters new, broad-ranging possibilities of inspiration.'*[2]

Mino Delle Site's association with the Aeropittura movement ended with the demise of the group itself after the Second World War, and in his later years his compositions became more abstract. In 1956 a solo exhibition of his work was mounted at the Galleria delle Carrozze in Rome, while an important retrospective exhibition, containing works dating from 1932 to 1965, was held at the Rizzoli Galleria in New York in 1965. Delle Site's work was also featured in several important exhibitions of Futurist painting in Italy in the 1980s and 1990s, and in another anthological retrospective in Lecce in 1989.

A slightly larger watercolour variant of this composition, horizontal in format and dated 1932, is in the Archivio Mino Delle Site in Rome[3]. The present sheet is also closely related in composition to a large painting on panel by Delle Site, entitled *Il pilota aliluce* (fig.1), which is dated 1932[4].



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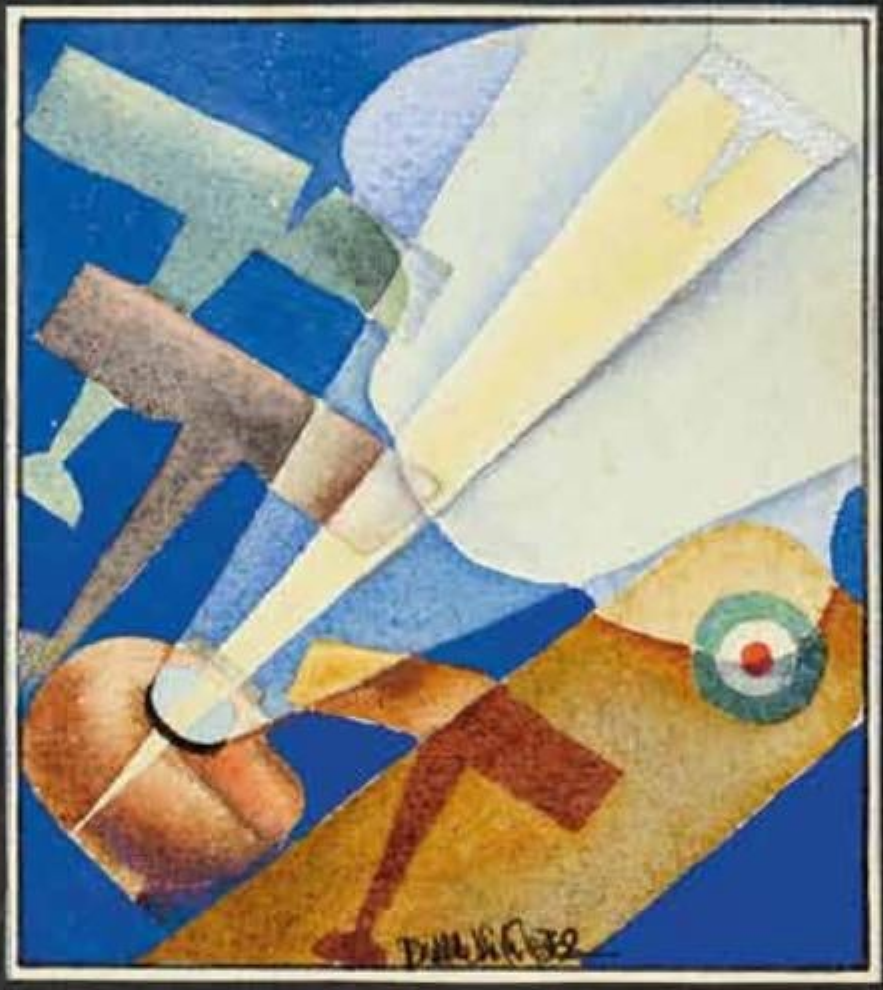


SOGNO DELL'AVIATORE

44

ALEXANDER YAKOVLEV (IACOVLEFF)

St. Petersburg 1887-1938 Paris

Portrait of Prince Luigi Amedeo de Savoia, Duke of the Abruzzi

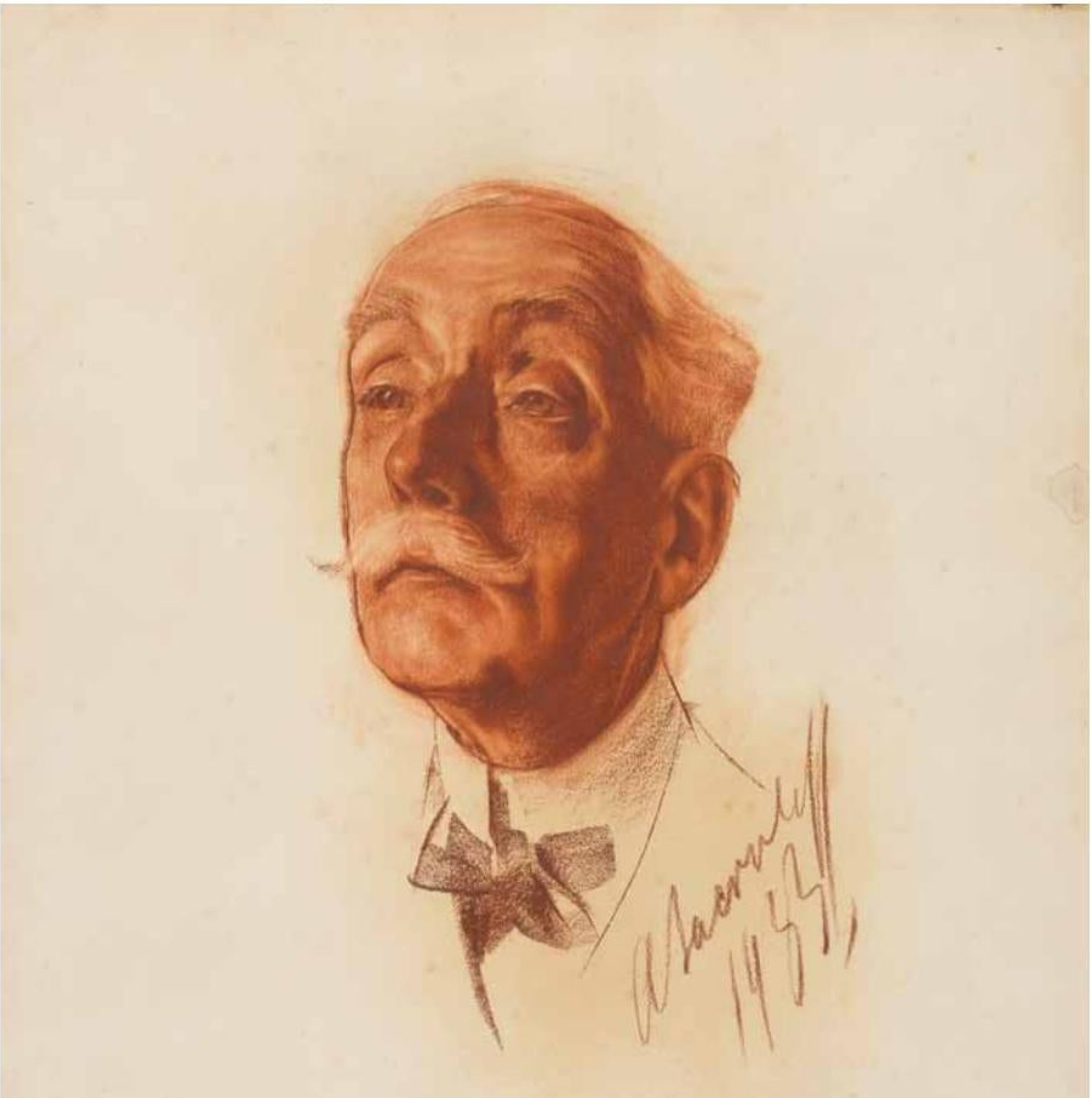
Red chalk. Signed and dated *A. Iacovleff / 1933* in red chalk at the lower right centre.
559 x 439 mm. (22 x 17 1/4 in.) [sheet]

LITERATURE: To be included in the forthcoming Yakovlev *catalogue raisonné* in preparation by Caroline Haardt de La Baume.

Alexander Evgenievich Yakovlev (also Iacovleff or Jacovleff) studied at the Imperial Academy of Fine Arts in St. Petersburg. It was there that he met his friend and fellow artist, Vasily Shukaev, with whom he travelled to Italy and Spain in 1913. A member of the revived *Mir iskusstva* group of Russian artists, Yakovlev was admired by one of the movement's founders, Alexander Benois, who praised the young man's talent. Following a period of military service during the First World War, Yakovlev earned a travelling scholarship to the Far East in the summer of 1917. He was in Peking during the outbreak of the October Revolution, and was never to return to Russia. After some years in Peking, where he was particularly captivated by Chinese theatre, Yakovlev travelled across Mongolia and Japan, making drawings and sketches of the people and sights he encountered, some of which were exhibited in Shanghai in 1918. He settled in Paris in 1919, and the following year an exhibition of his drawings and paintings, at the Galerie Barbazanges in Paris, made his name and established his reputation as an *artiste-voyageur* and a superb draughtsman. Yakovlev took French citizenship and worked on commissions for decorative mural and fresco paintings for the homes of such private patrons as the Duchesse de Gramont and Prince Yusupov.

In 1924 Yakovlev was invited by the industrialist André Citröen to join 'La Croisière Noire' – a motorized expedition, sponsored by Citröen and led by Georges-Marie Haardt, to cross the African continent from Algeria to Madagascar – as its official artist. Between 1924 and 1925 the artist made hundreds of paintings and drawings of the people, animals and landscapes that the expedition encountered on its route, which were later developed into finished works in his studio in Paris. These were exhibited, to considerable critical acclaim, at the Galerie Jean Charpentier and the Pavillon de Marsan at the Louvre. In 1928 Yakovlev sent an exhibition of his work to Moscow, and three years later he joined a second Citröen expedition; the trans-Asiatic 'La Croisière Jaune' from Beirut to Peking. Departing in April 1931, the expedition crossed Lebanon, Iraq, Iran, Afghanistan, the Himalayas and the Gobi Desert before arriving in Peking in February 1932. The artist's painting and drawings from 'La Croisière Jaune' were again shown at the Galerie Jean Charpentier in Paris in 1933. The following year Yakovlev accepted a position as the director of the painting and drawing department of the School of the Museum of Fine Arts in Boston, where he remained until 1937. Although exhibitions of his work were held in Washington, D.C., New York, Charleston and Pittsburgh during this time, the artist missed Europe. Not long after his return to Paris, Yakovlev died of stomach cancer, shortly before his fifty-first birthday.

Drawn in the artist's distinctive red chalk technique, this large sheet is a portrait of a man that Yakovlev knew well, and undoubtedly admired as a fellow adventurer. HRH Prince Luigi Amedeo di Savoia, Duke of the Abruzzi (1873-1933), a member of the Royal House of Savoy, was a noted Italian explorer, mountaineer and naval commander. He was known in particular for his achievements in scaling unclimbed mountains in Alaska, Uganda and the Himalaya and Karakoram ranges, as well as for his polar exploits in the Arctic, where he led an expedition to reach the North Pole that, while it did not succeed, established a new record for the farthest point north yet achieved by man. After the First World War Luigi Amedeo settled in the Italian colony of Somaliland in Africa. In 1920 he founded an agricultural settlement some ninety kilometres north of Mogadishu, and lived there for the rest of his life, with occasional trips back to Italy. The present sheet must have been drawn by Yakovlev during a brief visit that Luigi Amedeo made to Europe early in 1933, whilst suffering from the effects of prostate cancer. He soon sailed back to Mogadishu and returned to his home in Italian Somaliland, where he died, aged sixty, in March of that year.


1937

45

VASILY (WASSILY) KANDINSKY

Moscow 1866-1944 Neuilly-sur-Seine

White Form (La Forme Blanche)

Gouache on black paper, laid down on board. Signed and dated *K / 39* in white gouache at the lower left. Numbered and dated *Nº.620 / 1939* in pencil on the backing board.
322 x 498 mm. (12 5/8 x 19 5/8 in.)

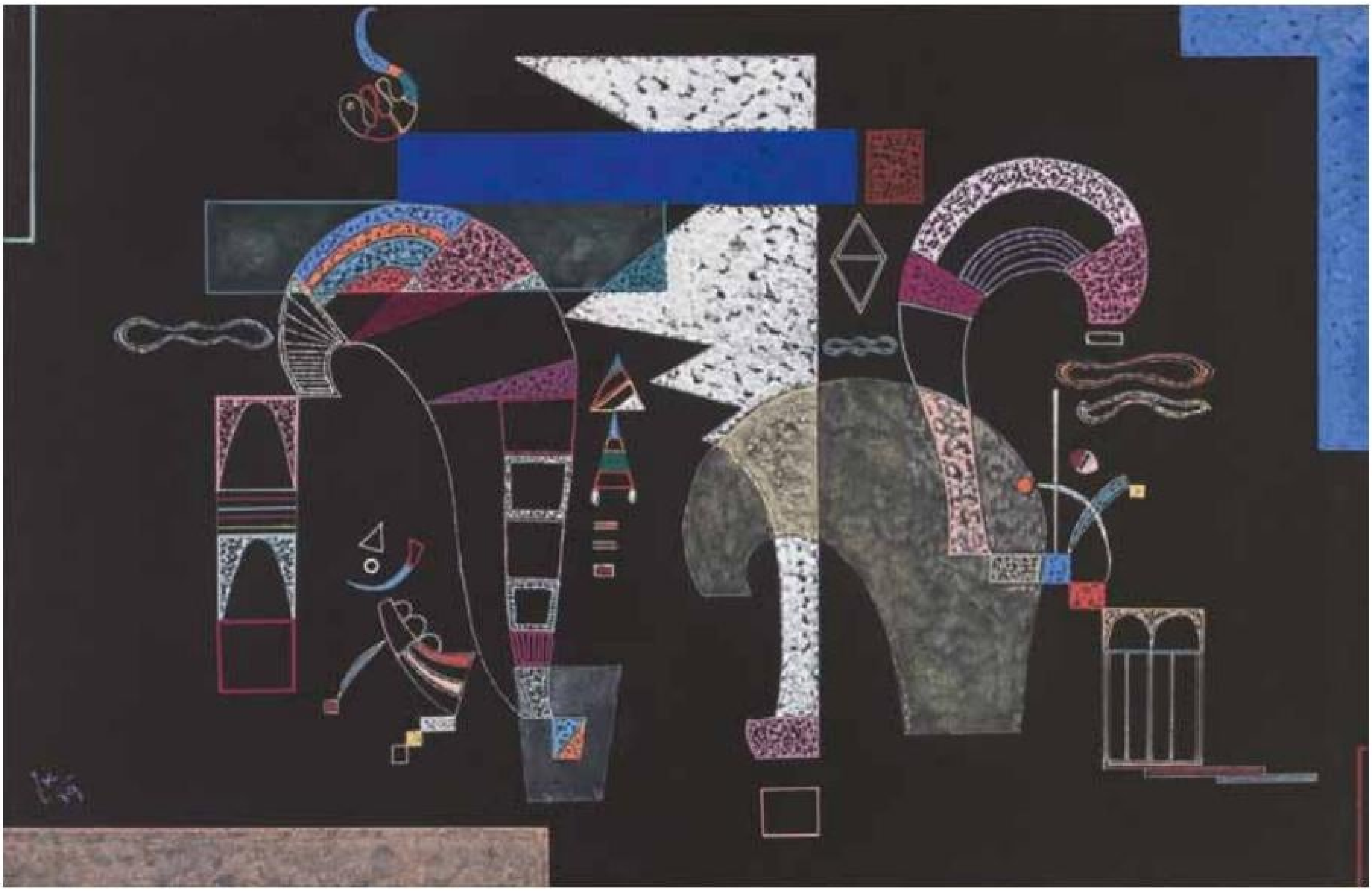
PROVENANCE: The studio of the artist, Neuilly-sur-Seine; By descent to the artist's widow, Nina Kandinsky, Paris; Kleeman Galleries, New York, in c.1957; Anonymous sale, New York, Parke-Bernet, 2 May 1974, lot 148; William Louis-Dreyfus, New York and Mount Kisco; His sale, London, Christie's, 3 February 2003, lot 32 (unsold); Private collection, New York; Private collection; Anonymous sale ('*Eight Watercolours by Wassily Kandinsky: Property from a Distinguished Private Collection*'), London, Sotheby's, 19 June 2012, lot 22; William Louis-Dreyfus, Mount Kisco; The Louis-Dreyfus Family Collection.

LITERATURE: The artist's MS *Hauskatalog* (Handlist), *Watercolours*, no.620 ('*ii 1939, 620. La forme blanche (Aq + gouache)*'; Vivian Endicott Barnett and Armin Zweite, ed., *Kandinsky. Kleine Freuden: Aquarelle und Zeichnungen*, exhibition catalogue, Düsseldorf and Stuttgart, 1992, p.227, no.168, pl.168; Vivian Endicott Barnett and Armin Zweite, ed., *Kandinsky: Watercolors and Drawings*, Munich, 1992, p.227, no.168, pl.168; Vivian Endicott Barnett, *Kandinsky Watercolours: Catalogue Raisonné. Volume Two: 1922-1944*, London, 1994, p.459, no.1255; illustrated in color p.437, pl.1255.

EXHIBITED: Paris, Galerie René Drouin, *Kandinsky: gouaches, aquarelles, dessins*, 1947, no.61; Liège, Association pour le progress intellectual et artistique de la Wallonie, *Kandinsky: gouaches & dessins*, 1947, no.60; New York, Kleemann Galleries, *Wassily Kandinsky 1866-1944*, January 1957, no.17; Düsseldorf, Kunstsammlungen Nordrhein-Westfalen and Stuttgart, Staatsgalerie, *Kandinsky. Kleine Freuden: Aquarelle und Zeichnungen*, 1992, no.168.

A central figure in the development of modern art in the 20th century, Wassily Kandinsky has, together with Piet Mondrian, long been associated with the transition from representational to abstract art. At the relatively advanced age of nearly thirty, Vasily Vasilievich Kandinsky abandoned a burgeoning career as a teacher of law in Moscow to take up studies as a painter. In 1896 he moved to Munich to study, enrolling in the private art academy established by the Slovenian painter Anton Ažbe, where he joined a number of other Russian artists, including Marianne von Werefkin and Alexej Jawlensky. Having failed the entrance examination to the Academy of Fine Arts in Munich in 1898, Kandinsky was accepted the following year and there studied with Franz von Stuck. In 1901 he was a founder member of an artist's association known as Phalanx, exhibiting with them and teaching at the associated art school until the group was dissolved in 1904. In 1902 he exhibited with the Berlin Secession, and in 1905 had his first one-man show in Germany. At this time Kandinsky's work was characterized by subjects that presented a romanticized, folkloric view of medieval Russia, but after spending summers in the Bavarian town of Murnau, he began to paint a series of vibrant landscapes in which he started to explore a new pictorial language. He also began treating imaginary subjects, leading to compositions that verged on abstraction. By 1910, Kandinsky was producing three types of painting: 'Impressions', which retained a connection to nature, 'Improvisations', which attempted to express a mood or emotion, and 'Compositions', which were the most complex and were preceded by numerous preparatory studies. He also wrote a treatise, *Concerning the Spiritual in Art*, completed in 1910 but not published until a year or so later.

In 1911 Kandinsky was one of the founder members of the seminal group Der Blaue Reiter (The Blue Rider), alongside Franz Marc and August Macke, as well as Münter, Jawlensky and Werefkin. Despite the relatively brief period of its existence, the Blue Rider may be said to have introduced modernism into German art before being disbanded with the outbreak of the First World War in 1914 when, as a Russian citizen and therefore an enemy alien in Germany, Kandinsky was forced to return to the country



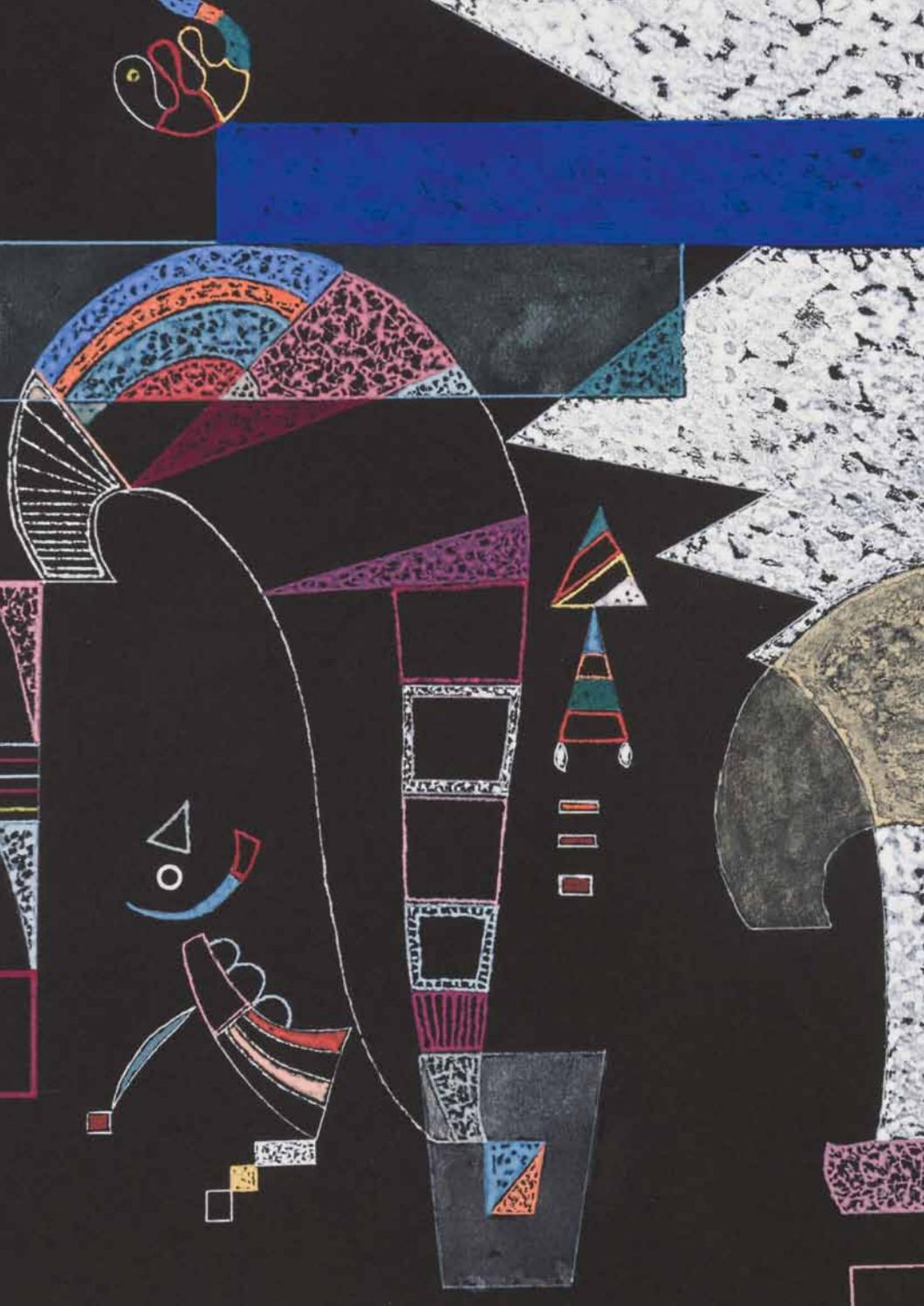
of his birth. During the seven years he spent in Russia, between 1914 and 1921, Kandinsky produced some forty paintings and around 150 watercolours. In 1921 he left Russia to return to Germany, and within six months had taken up a position on the staff of the Bauhaus in Weimar. There he ran the workshop for mural painting and, with Paul Klee, conceived and taught the preliminary course that was undertaken by all the students. He also continued to develop his artistic theories, publishing several essays and another treatise, entitled *Point and Line to Plane*. During Kandinsky's years at the Bauhaus, between 1922 and 1933, his abstract compositions were dominated by geometric forms of circles, rectangles, squares and triangles. He established a long, close and mutually influential relationship with Klee, the other major painter and teacher at the Bauhaus, and when the school left Weimar and moved north to Dessau in 1925, both Klee and Kandinsky continued to work and teach there, with the latter eventually becoming deputy director. After its final move to Berlin in 1932, however, Kandinsky soon found his own position in the school untenable, and the Bauhaus was closed for good in 1933.

Troubled by the increasingly hostile environment in Germany, Kandinsky made the decision to emigrate to France. By January 1934 he and his wife Nina had settled in Neuilly-sur-Seine, a wealthy suburb of Paris, where the artist was to live and work for the remainder of his career. He exhibited with the group Abstraction-Création in 1934, at the Galerie des *Cahiers d'Art* in 1935, and at the Galerie Jeanne Bucher in 1939, the same year that he and his wife gained French citizenship. It was also in 1939 that Kandinsky's large painting *Composition IX*, painted three years earlier, was acquired by the Musée Nationale d'Art Moderne at the Jeu de Paume, becoming the first of his major abstract works to enter a French museum collection. Although he was offered the chance to emigrate to America in 1941, Kandinsky chose to remain in Paris during the period of the Occupation. He died of arteriosclerosis a few months after the liberation of Paris, at the age of seventy-eight.

Wassily Kandinsky worked in watercolour and gouache throughout his career, producing both finished, autonomous works as well as sketches for larger compositions. It was also with the medium of watercolour that he began to study the possibilities of pure abstraction. As has been noted, '*Kandinsky's watercolors reveal an extraordinary technical expertise. He often exploited the abstract qualities unique to the medium. Errors and reworkings are absent from his watercolors*.'[1] From 1922 onwards, Kandinsky recorded his watercolours in a numbered manuscript Handlist, usually noting the title, date and dimensions for each work, as well as a small thumbnail sketch of the composition and a record of its location.

The present sheet was drawn in February 1939. A characteristic of several of Kandinsky's watercolours and gouaches of this mature Parisian period, from around 1935 onwards, was the use of black or dark paper. As Christian Derouet has noted, '*At the same time as his palette approached Art Nouveau delicacy, Kandinsky reverted to a technique that had won attention for his first entries at the Salon d'Automne at the beginning of the century: black backgrounds. On black paper or paper colored black, he used tempera to deposit a few spots of color – and this was enough to make the whole surface vibrate immediately with phosphorescent spots and filaments…*'[2] Vivian Endicott Barnett has added that '*Most but not all of Kandinsky's watercolors from the summer of 1936 through 1939 are painted with opaque pigments on black paper…Kandinsky favored certain colors – purples, pinks, bright blues and greens, reds – that stand out on black paper.*'[3]

Kandinsky regarded oil painting and watercolour as two separate but complementary disciplines. While many of the artist's watercolours and gouaches served as studies for oil paintings or prints, many others – such as the present sheet – were done as autonomous works. As Frank Whitford has pointed out, '*For most of his career Kandinsky's watercolours, gouaches and oils form part of a virtually seamless whole in which pictorial problems of a similar kind are addressed in a similar way at the same time in every medium that he used. Stylistic shifts occur more or less simultaneously in all these media, so it is possible, at least after he had achieved artistic maturity, to trace almost his entire development in the watercolours alone.*'[4] As he further notes, however, '*In many of his works on paper the colours nevertheless achieve a brilliance and saturation rarely approached in his oils. Given the central importance of colour in his oeuvre, it might therefore be argued that Kandinsky's sensibilities found its fullest expression in his watercolours.*'[5]



46

VASILY (WASSILY) KANDINSKY

Moscow 1866-1944 Neuilly-sur-Seine

Study for Reduced Contrasts *(Étude pour* Contrastes Réduits)

Gouache on black paper, laid down on board. Signed and dated *K / 41* in white gouache at the lower left. Stamped *KANDINSKY* in black ink and numbered and dated *N°.721 / 1941* in pencil on the backing board.
320 x 495 mm. (12 ⅝ x 19 ½ in.)

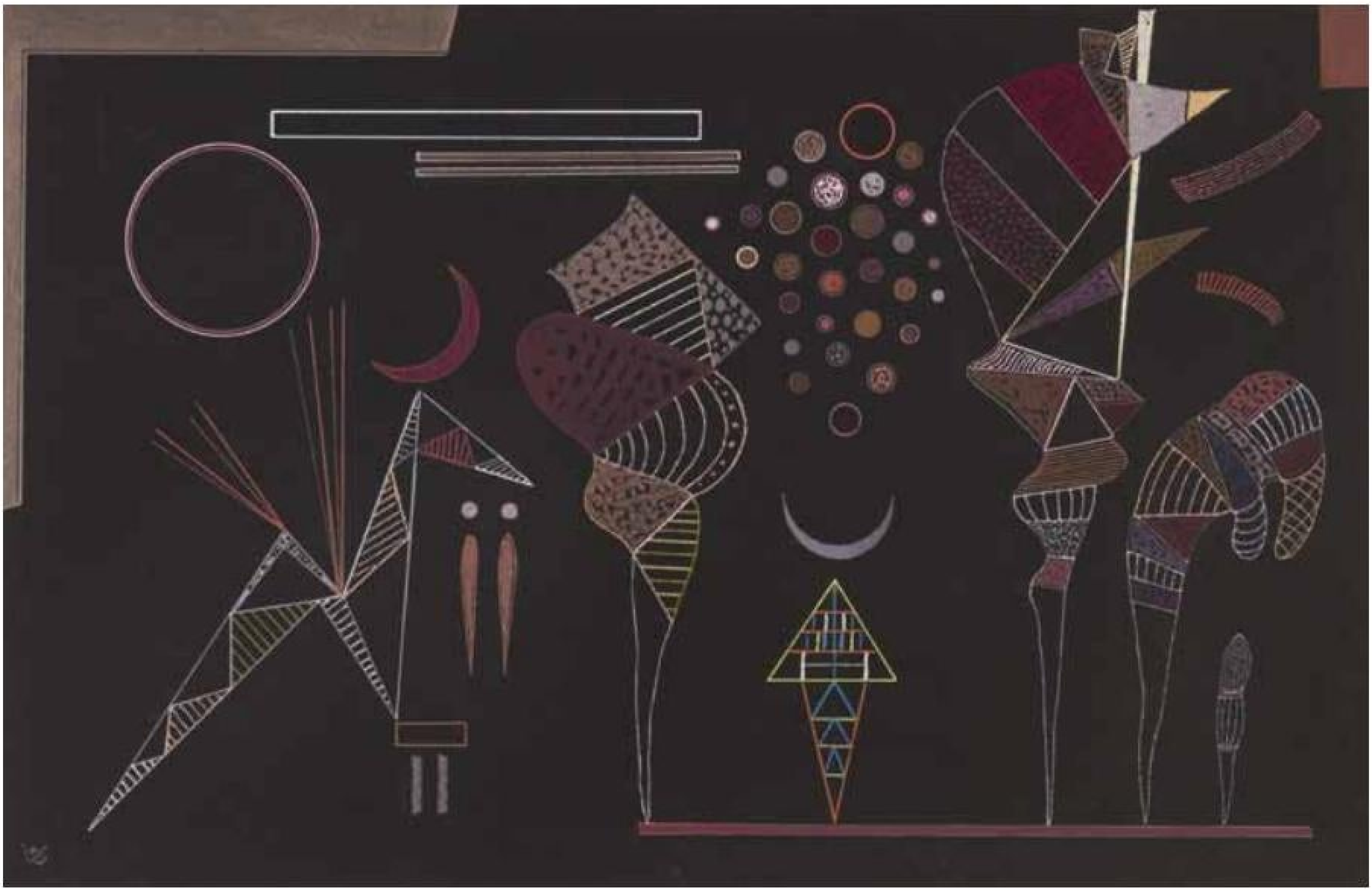
PROVENANCE: The studio of the artist, Neuilly-sur-Seine; By descent to the artist's widow, Nina Kandinsky, Paris; Acquired in 1977 by Galerie Karl Flinker, Paris; Private collection, New York; Private collection; Anonymous sale ('*Eight Watercolours by Wassily Kandinsky: Property from a Distinguished Private Collection*'), London, Sotheby's, 19 June 2012, lot 25; William Louis-Dreyfus, Mount Kisco; The Louis-Dreyfus Family Collection.

LITERATURE: The artist's MS *Hauskatalog* (Handlist), *Watercolours*, no.721 ('*1941, 721 (g.s. noir)*'; Will Grohmann, *Wassily Kandinsky: Life and Work*, London, 1959, p.347, no.CC 751, illustrated p.412, fig.751; 'Ausstellungen: Kandinsky' [exhibition review], *Das Kunstwerk*, January 1931, illustrated p.51; Vivian Endicott Barnett, 'Kandinsky Watercolours', in New York, Solomon R. Guggenheim Museum, *Kandinsky Watercolours: A Selection from The Solomon R. Guggenheim Museum and The Hilla von Rebay Foundation*, exhibition catalogue, New York, 1980, p.18; Hans K. Roethel and Jean K. Benjamin, *Kandinsky: Catalogue Raisonné of the Oil-Paintings, Volume Two 1916-1944*, London, 1984, p.1015, under no.1119; Vivian Endicott Barnett, *Kandinsky Watercolours: Catalogue Raisonné. Volume One: 1900-1921*, London, 1992, p.36; Vivian Endicott Barnett and Armin Zweite, ed., *Kandinsky. Kleine Freuden: Aquarelle und Zeichnungen*, exhibition catalogue, Düsseldorf and Stuttgart, 1992, p.227, under no.172, p.228, no.188, pl.168; Vivian Endicott Barnett and Armin Zweite, ed., *Kandinsky: Watercolors and Drawings*, Munich, 1992, p.228, no.188, pl.188; Vivian Endicott Barnett, *Kandinsky Watercolours: Catalogue Raisonné. Volume Two: 1922-1944*, London, 1994, p.523, no.1356; illustrated in color p.478, pl.1356.

EXHIBITED: Paris, Galerie Karl Flinker, *Kandinsky: peintures, dessins, gravures, éditions, oeuvres inédites*, 1972, no.12; Cologne, Galerie Bargera, *Wassily Kandinsky, 1866-1944: Gouachen, Aquarelle, Ölbilder und Zeichnungen*, 1973, no.69; Paris, Galerie Karl Flinker, *Kandinsky: 82 oeuvres sur papier de 1902 à 1944*, 1977, no.38; Düsseldorf, Kunstsammlungen Nordrhein-Westfalen and Stuttgart, Staatsgalerie, *Kandinsky. Kleine Freuden: Aquarelle und Zeichnungen*, 1992, no.188.

Wassily Kandinsky's final years in Paris, between 1934 and his death at the end of 1944, were among the most fruitful of his career. Freed from his duties as a professor and administrator at the Bauhaus, he was able, for the first time in many years, to concentrate fully on his artistic production, creating a stimulating and highly original body of work, characterized by a particular emphasis on organic forms and imagery. In all, Kandinsky produced around 145 oil paintings and some 250 watercolours and gouaches during his years in Paris. During the Second World War, however, the shortage of art supplies for oil painting at the time of the German occupation of the city meant that he worked mainly in gouache and watercolour on cardboard, panel or canvasboard, and particularly after September 1942, when he used his last large white canvas.

A total of over 1,300 watercolours and gouaches by Kandinsky are listed in the catalogue raisonné of his work, of which around 250 were produced during his final eleven years in Paris. (According to his Handlist, however, Kandinsky does not seem to have produced any watercolours in the years 1942 and 1943, and only two in 1944, the year of his death.) The artist, who almost always used high

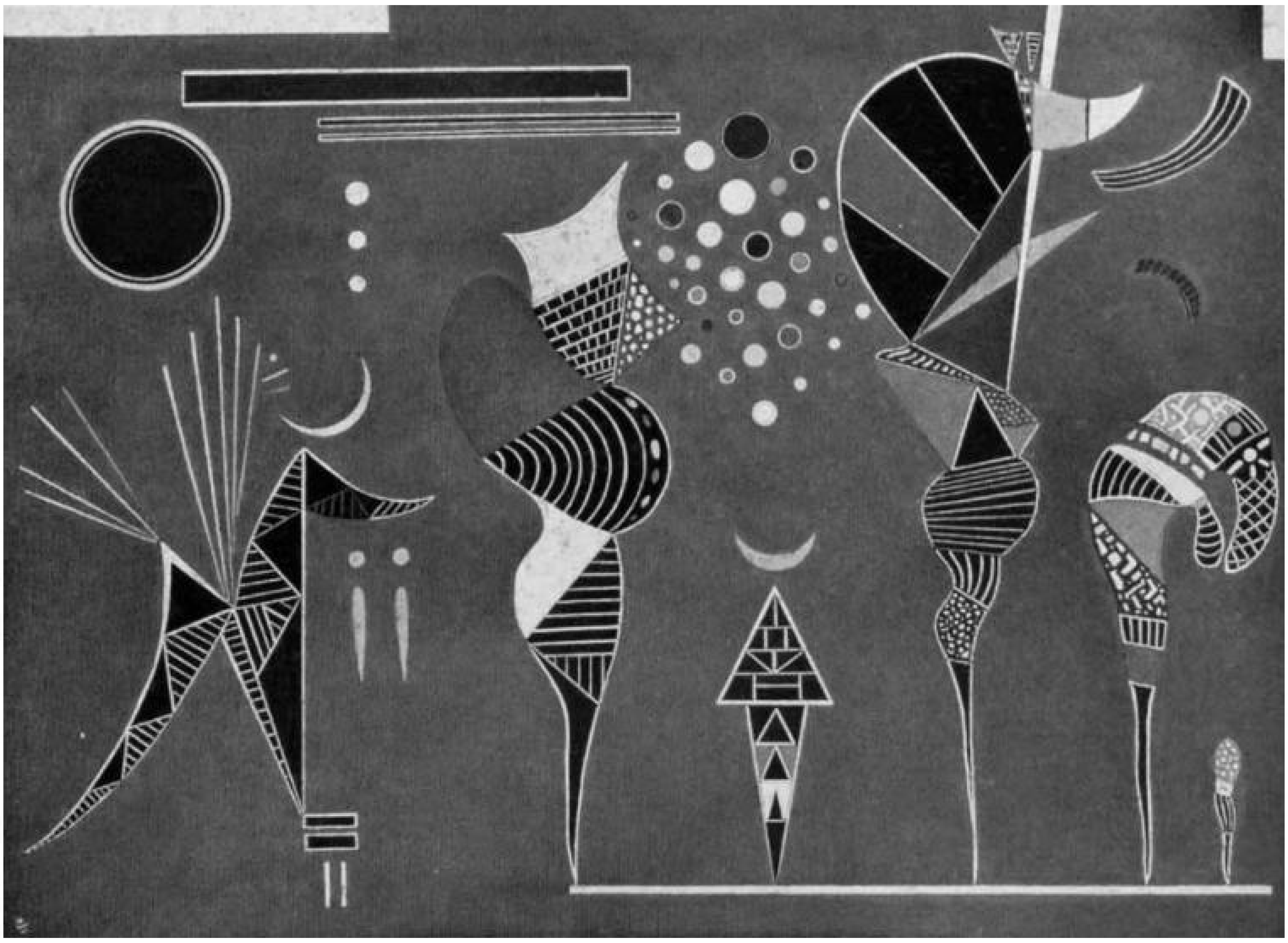


quality paper for his watercolours and gouaches, considered them to be fully independent works of art. Many of his watercolours entered private collections in his lifetime, and indeed the vast majority of the artist's major works on paper are to be found today not in museum collections, but remain in private ownership.

At the time that Kandinsky settled in Paris, the city's artistic scene was dominated by Surrealism. Much inspired by the example of the Surrealist artists, Kandinsky's Parisian works are characterized by a shift from primary colours to more pastel tones, as well as an interest in organic or biological forms. The artist is known to have often referred to the scientific encyclopedia *Die Kultur von Gegenwart* for inspiration for the zoological or biological motifs he incorporated into his work; images suggestive of creatures from the darkest depths of the undersea world, or of organisms viewed through a microscope.

Among the last works numbered and recorded in Kandinsky's Handlist of watercolours, this large untitled sheet is a preparatory study for the painting *Reduced Contrasts* (*Contrastes Réduits*)[1], executed in July 1941 (fig.1). Formerly with Galerie Maeght in Paris, it is today in a private collection in Japan. The composition of the painting, and of this watercolour, has been described as '*a ballet scene consisting of three large and two small figures, and a chimaera-like creature at the left under the gray-green moon.*'[2] The present sheet is unusual in Kandinsky's oeuvre of the 1940s, however, since during this period he generally prepared his large-scale paintings not with watercolours, but with detailed drawings in pen and ink. The painting differs from the present sheet particularly in the use of a pale blue background colour, in place of the black paper of the watercolour.

Both *White Form* and *Study for Reduced Contrasts* were included in the seminal exhibition of Kandinsky's watercolours and drawings, mostly from private collections, held in Düsseldorf and Stuttgart in 1992.



1.

47

PABLO PICASSO

Málaga 1881-1973 Mougins

The Artist and his Model (*Le peintre et son modèle*)

Pen and black ink and white chalk on light brown card. Dated *30.6.70.* in black ink and signed *Picasso* in pencil at the upper left. Dated and numbered *30.6.70. / I* in brush and black ink and white chalk on the reverse.
224 x 309 mm. (8 ¾ x 12 ⅛ in.)

PROVENANCE: Galerie Louise Leiris, Paris, in 1971; Acquired from them by a private collector in 1992; Private collection.

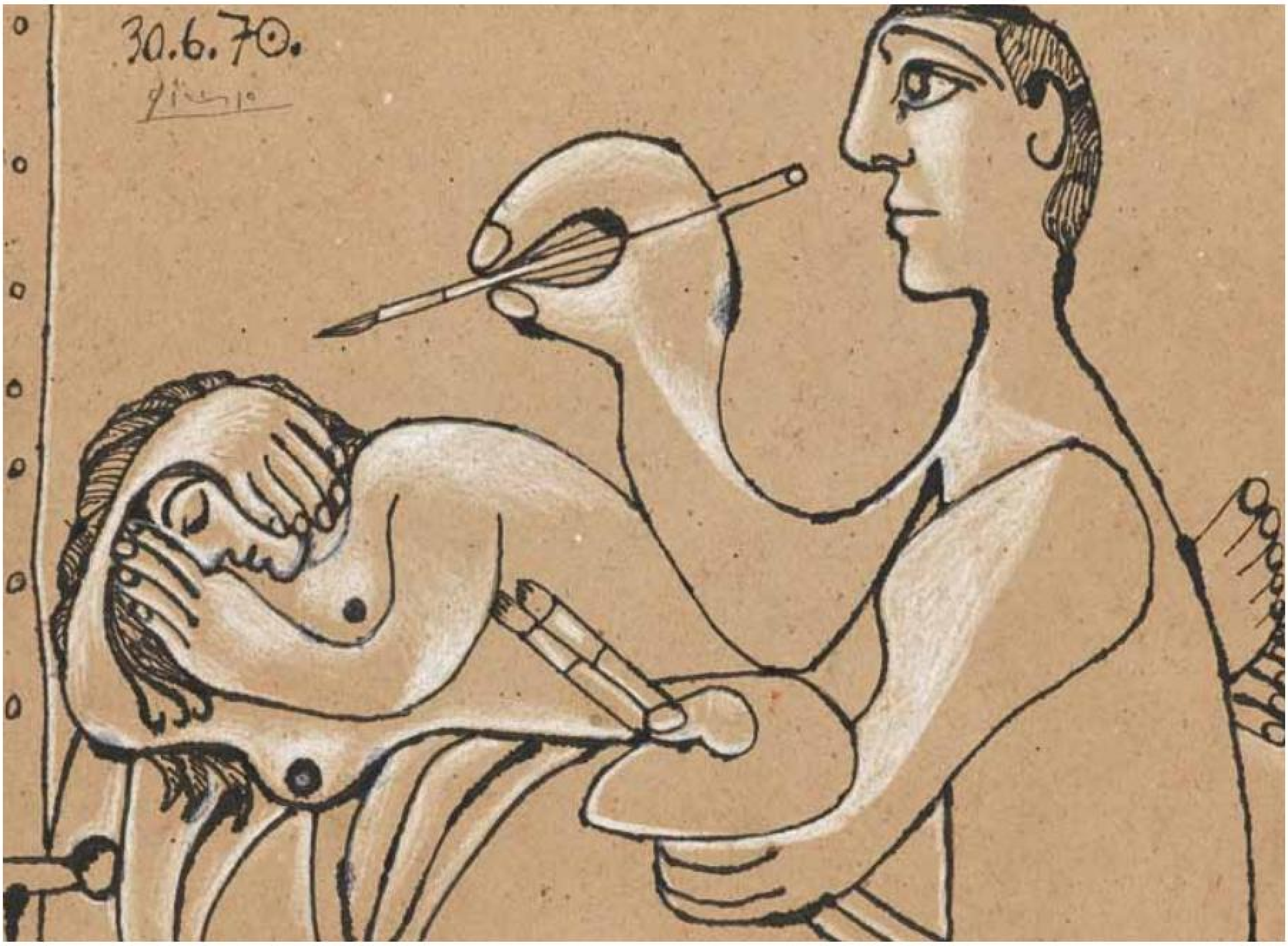
LITERATURE: Christian Zervos, *Pablo Picasso, Vol.XXXII: Oeuvres de 1970*, Paris, 1977, p.61, no.178; *The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture: A Comprehensive Illustrated Catalogue 1885-1973. The Final Years – 1970-1973*, San Francisco, 2004, p.62, no.70-209.

EXHIBITED: Paris, Galerie Louise Leiris, *Picasso: Dessins en noir et en couleurs, 15 décembre 1969 – 12 janvier 1971*, April-June 1971, no.93.

In the last two decades of his career Pablo Picasso produced a very large number of paintings, drawings and prints on the theme of the artist and model. As one scholar has noted, '*the theme [is] one of the most frequently recurring motifs of Picasso's late period…During Picasso's later years, as he grew ever more obsessed with the theme, the repeated focus on the artist and his model became a means by which he could explore the mysteries of the creative process, parody the effects of aging and his own image as a living Old Master, while also, on a deeper level, actively denying his own fear of death.*'[1] These works take a variety of forms, but in general depict a painter, armed with a palette and brushes, facing a canvas, usually seen from the side, and a nude model, either sitting or reclining. Sometimes the painter is shown alone with the canvas but without the model, while at times the scene is set in a studio, or else outdoors.

Another scholar has interpreted these late works to be part of a larger theme; that of painting itself: '*In the last twenty years of his life, Picasso literally took painting as his model, his subject, or his example… Whether in variations on the old masters, or in depictions of the place of creation (the studio), or of the model (the woman, the nude), or of the painter (young or old, bearded, with or without palette, costumed or stripped bare), all the works of this period have to do with a single theme, that of painter and model. This theme enables him to illustrate the mechanics of creation through the relationship between the three principal participants, the artist, the model and the canvas, ie. the subject, the object and the verb, with all the thousand ways in which it can be conjugated.*'[2]

In the summer months of June and July 1970, Picasso turned with renewed energy to the subject of the artist and his model in a substantial number of major drawings, executed in pencil, chalk, ink, gouache or coloured crayons. Indeed, more than half of the nearly two hundred drawings exhibited at the Galerie Louis Leiris the following year – representing the vast majority of the drawings which the artist had executed over a period of thirteen months, between December 1969 and January 1971 – were devoted to this theme. Drawn on the 30th of June, 1970, the present sheet came at the height of this period of frenzied activity, and is one of two drawings executed on the same day[3]. In drawings such as this, Picasso depicts the artist as both creator and voyeur, in the act of painting and observing a sleeping nude model. We are here watching a work in progress, rather than the finished result, and are thus observing the creative process. As in many of these drawings, the artist in the composition may be – indeed, was almost certainly intended to be – identified with Picasso himself, although here depicted in the guise of a much more youthful painter[4].

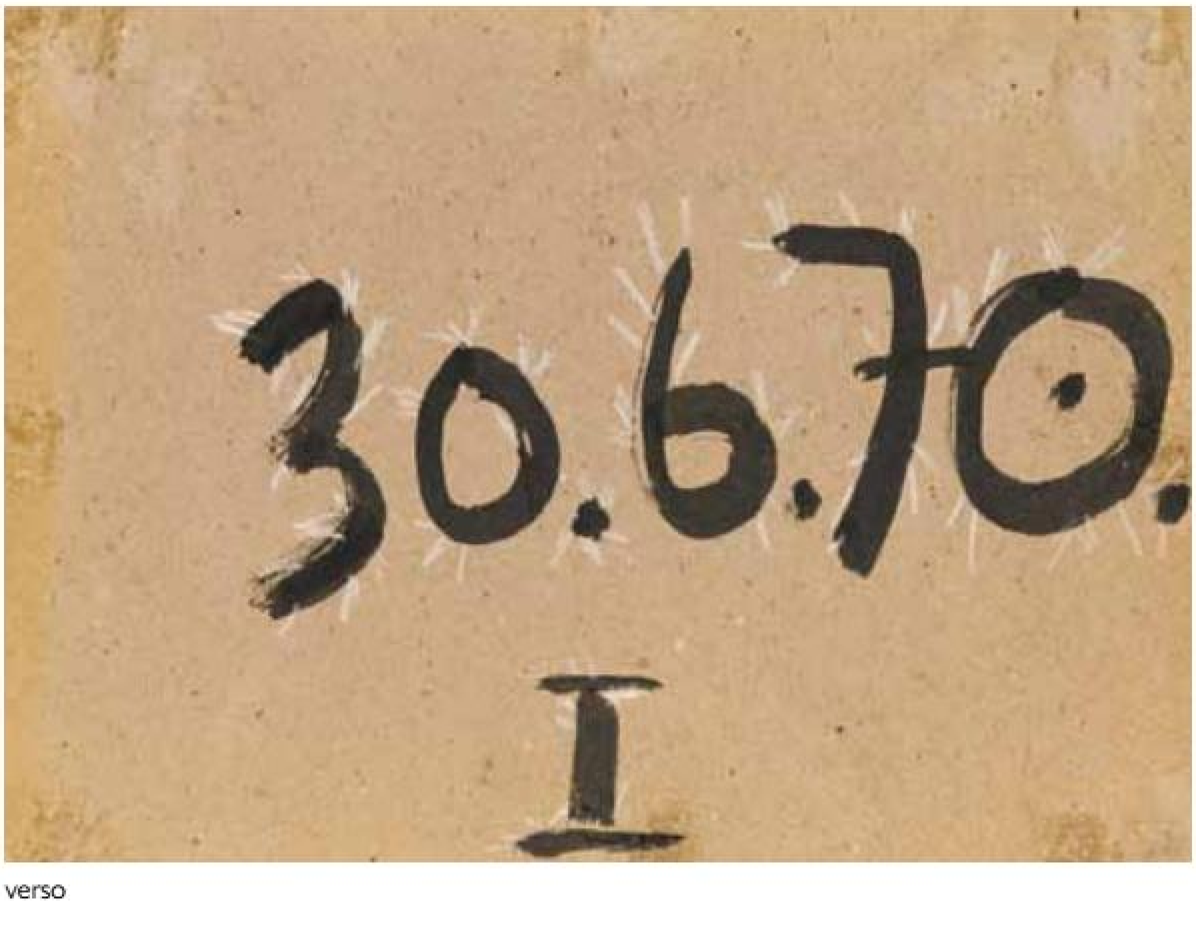

30.6.70.
Picasso

Gary Tinterow's perceptive description of a closely comparable drawing from this period – executed two days later, on July 2nd, 1970[5] – may equally be applied to the present sheet: '*Picasso delineates both the painter and the recumbent woman with the same fluid line, highlighting the forms with white crayon to achieve an effect of low relief. The consistent treatment of the figures suggests that the contributions of both painter and model to the achievement of the work of art are equal, and at the same time establishes a certain ambiguity. For the observer is unsure whether he should read the model as a drawing or painting on a canvas, or as a woman lying adjacent to the painter's stool, or both. This ambiguity is further heightened by the position of the tacking edge of the canvas at the extreme left. Or finally, this same clue can be interpreted as an indication that the entire scene takes place only in the fictional realm of art, which of course it does.*'[6]

Picasso's fertile imagination can be seen in the immense variety of the drawings devoted to the artist and model theme during this particular period in the summer of 1970. This compositional diversity is especially evident in the case of drawings executed on the same day. For example, a series of eight successive drawings of *The Artist and his Model*, all drawn on the 4th of July 1970 and today in the collection of the Musée National d'Art Moderne in Paris[7], retain the same relative positions of the artist, model and canvas but vary in the appearance of the artist and the pose of the model, as well as the interplay between them, in each composition.

It has been noted of Picasso that his late drawings '*offer a richness of ideas and iconography for which no complete lexicon is likely to exist…The unabashedly first-person, diarylike entries, compulsively dated and frequently serialized, probably once held together more tightly, like a vast confessional epic novel. We are at a disadvantage, left to consider them now as individual sheets without the benefit of viewing the drawings in their original sequences as an organic whole.*'[8] Of the artist and model drawings of 1970 in particular, Christopher Lloyd has recently noted that they are '*varied and inventive…the style is broader, and some of the images have a more significant degree of intimacy, as if the viewer is brought into greater proximity with the figures. The issue addressed…[is] the difference between art and reality as personified by the interaction between the artist and the model. Picasso was fully aware of how such issues had exercised the minds of some of the greatest artists of the past, and it was amongst these peers that he now strove hard to be numbered.*'[9]

Drawn just three years before the artist's death, this superb sheet is a testament to Picasso's undiminished skills as a draughtsman at the age of eighty-nine, and represents his continuing exploration of a theme that had occupied him since the early 1960s. After 1970, however, and in the final two years of his life, Picasso only rarely returned to this theme of the artist and his model.



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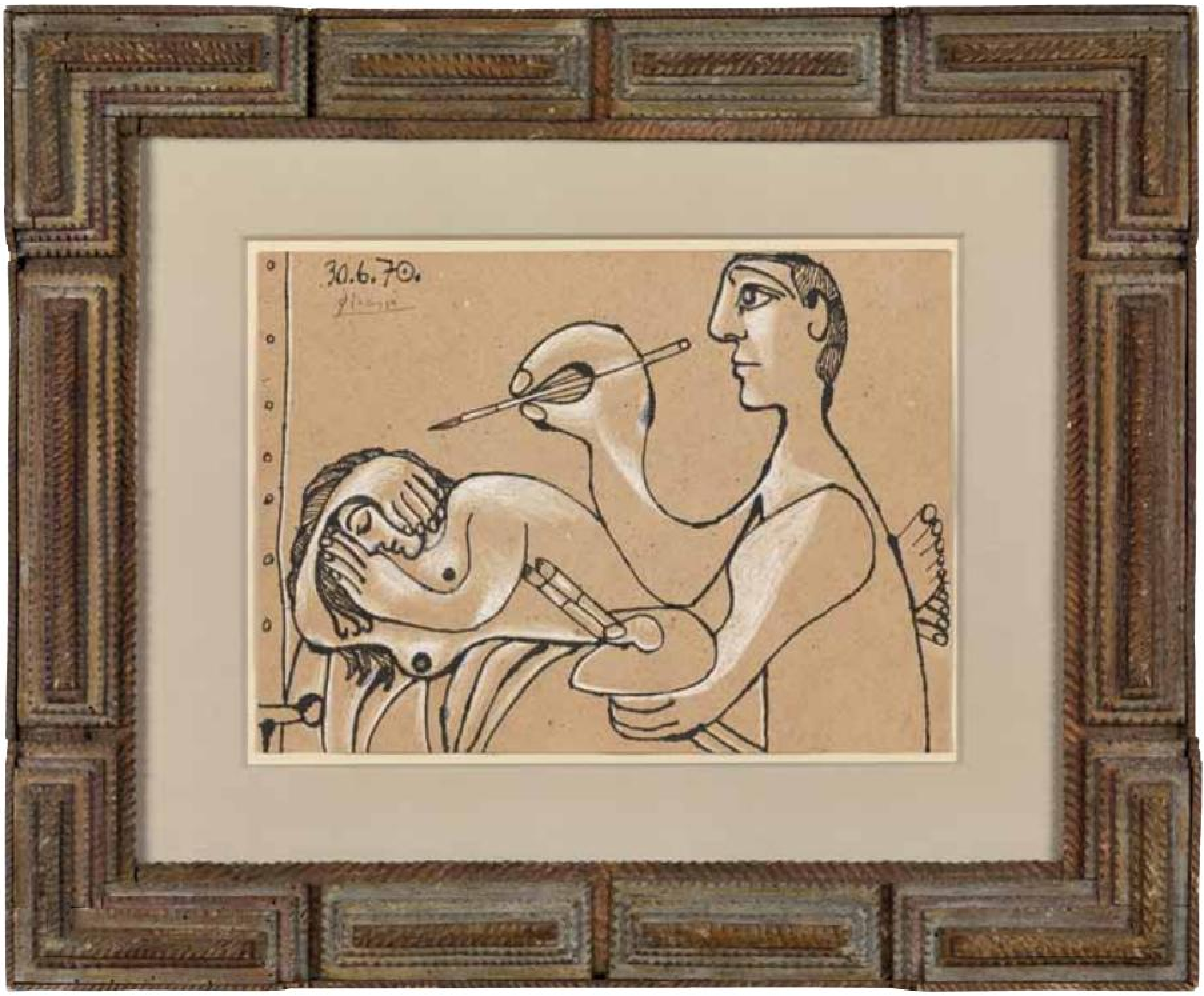

30.6.70.
Picasso

48

CLAES OLDENBURG

Born 1929

Giant Balloon in the Shape of a Screw: Sketch for a Poster for an Exhibition in Japan

Watercolour, pencil and charcoal on paper. Signed, signed again with initials, inscribed and dated *Oldenburg JAPAN CO. '73* in pencil at the bottom and lower right.
736 x 584 mm. (29 x 23 in.)

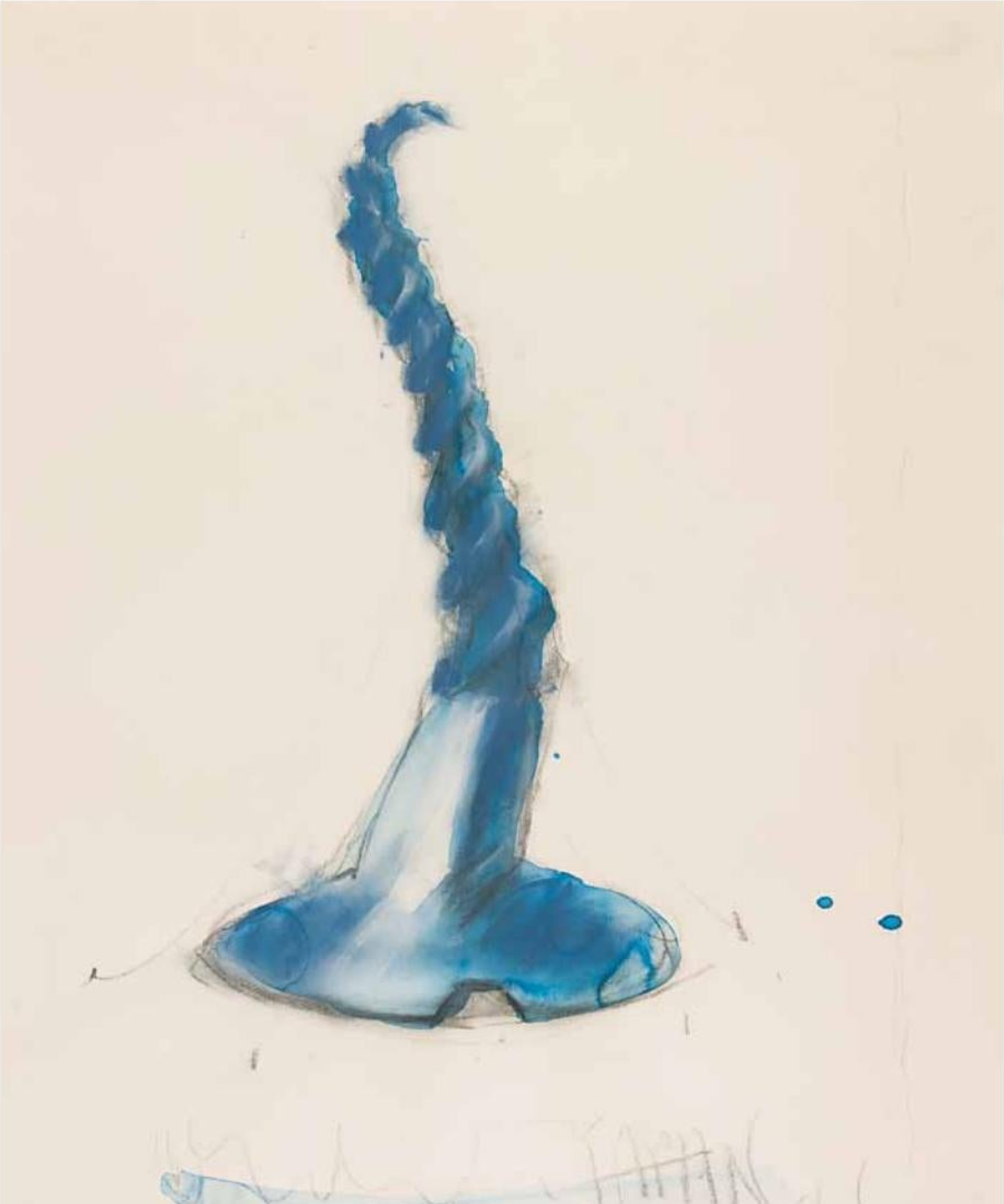
PROVENANCE: Leo Castelli Gallery, New York; Barbaralee Diamonstein, New York; Private collection, Hamburg; Anonymous sale, London, Christie's South Kensington, 30 June 2004, lot 164; Private collection, New York; Evelyn Aimis Fine Art, Miami; Anonymous sale, New York, Christie's, 13 November 2013, lot 208; William Louis-Dreyfus, Mount Kisco; The Louis-Dreyfus Family Collection.

The son of a Swedish diplomat, the American sculptor Claes Thure Oldenburg studied art and literature at Yale University and enrolled at the School of the Art Institute of Chicago in 1950. (As he recalled, many years later, '*at twenty-three, I realized that the only thing I might be good at was drawing, and I decided to try and become an artist.*'[1]) In 1956 Oldenburg moved to New York, where he made drawings of familiar, ordinary objects and began working on the concept of 'soft sculpture'. His first solo exhibition, which included three-dimensional pieces, was held at the Judson Gallery in New York in 1959. The 1960s saw Oldenburg closely associated with the Pop Art movement, and creating many performance pieces or 'happenings' under the title of Ray Gun Theater. In 1963 he settled in Los Angeles and within a few years had produced the first of his drawings of 'colossal monuments'; giant-sized objects placed in unusual or incongruous settings. From the early 1970s onwards he concentrated almost exclusively on monumental public commissions, working in collaboration with his second wife, Coosje van Bruggen. Oldenburg remains best known today for his public art installations and outdoor sculptures representing scaled-up versions of everyday objects.

The critic and curator Gene Baro has noted that '*The role that draughtsmanship has played in the shaping of Oldenburg's artistic intelligence can scarcely be exaggerated. Drawing in all its forms has been of the first importance to the sculpture of this master…But if the drawings serve a purpose, they have also a telling force and integrity on their own. They are the tissue and substance of a vision, brought alive with a technical control, wit, and freedom second to none.*'[2] Another writer has pointed out that '*Spontaneity is heightened in [Oldenburg's] drawings by a free use of charcoal, watercolor, colored pencil, and pastel: lines and washes of color join to describe form and call to mind the intuitive shapes of Zen brush paintings.*'[3]

This very large drawing may have been an unused design for a poster for Oldenburg's one-man exhibition at the Minami Gallery in Tokyo in June-July 1973. As the artist has written of this particular motif, '*During the fourteen years since my first use of the screw in 1968 as a kinetic object, it underwent numerous transformations in material, shape, situation, and size before achieving its final form in 1983 as an arch in the garden of the Museum Boymans-van Beuningen in Rotterdam in the Netherlands.*'[4] A related drawing of a *Giant Balloon in the Shape of a Screw, Aloft*, dated 1972, was exhibited in Paris in 1977[5], while an associated lithograph of a *Soft Screw as a Balloon, Ascending* was published in 1976[6].

As has been noted, '*Oldenburg's drawings from around 1970 are full of…flights of sculptural fantasy, less actual proposals for public monuments than private ruminations on the potentially comical aspects of monumentality. At this mid-stage in his career, and even more so during the 1960s when no one would dream of fronting the sums necessary to realize such works, the artist could daydream freely without care or consequence…On paper, anything is possible.*'[7]



49

HELEN FRANKENTHALER

New York 1928-2011 Darien

Untitled, 1992

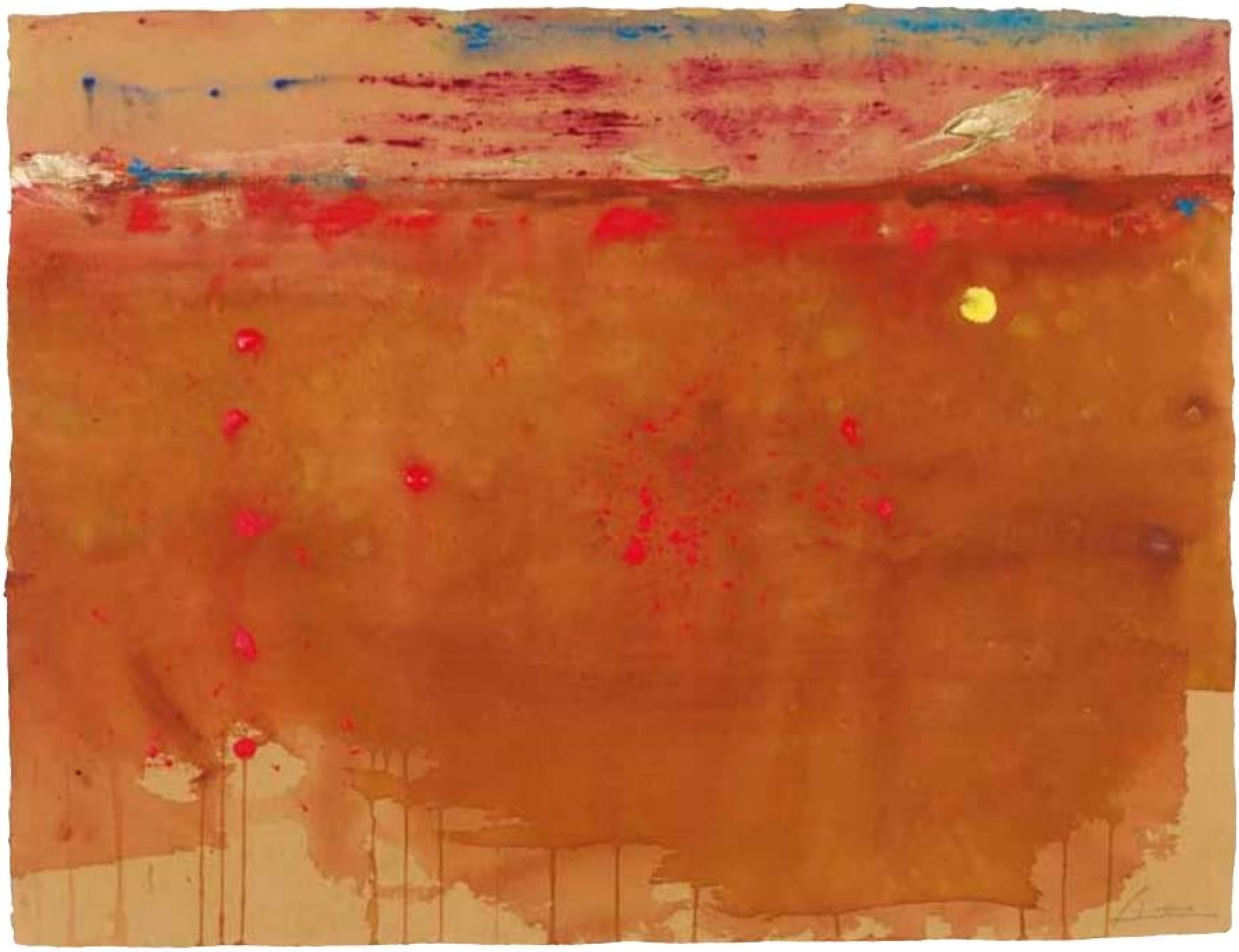
Acrylic on light brown paper. Signed *Frankenthaler* in pencil at the lower right.
509 x 667 mm. (20 x 26 1/4 in.)

PROVENANCE: Knoedler & Company, New York; Private collection, New Hampshire; James Reinish and Associates, New York; Loretta Howard Gallery, New York; Del Deo & Barzune, New York; Acquired from them in 2013 by William Louis-Dreyfus, Mount Kisco; The Louis-Dreyfus Family Collection.

Helen Frankenthaler studied at Brearley and the Dalton School in New York, where her first art teacher was Rufino Tamayo, before enrolling at Bennington College in Vermont. Her early work was strongly influenced by the paintings of Willem de Kooning and Arshile Gorky, as well as those of Wassily Kandinsky. Soon after setting up her studio in New York in 1951 Frankenthaler became close friends with the eminent art critic Clement Greenberg, with whom she was to be in a relationship for several years. When the painter Adolph Gottlieb saw her work at Greenberg's apartment, he included a painting by her in his selection for a group exhibition at the Kootz Gallery in 1950. The following year Frankenthaler had her first solo exhibition, at the Tibor de Nagy Gallery, and was the youngest artist to be included in the Ninth Street Show, an exhibition organized by members of the New York School. But perhaps the most significant event of 1951 was her discovery of the work of Jackson Pollock at an exhibition at the Betty Parsons Gallery. Greenberg introduced her to Pollock the following year, and she began closely studying his methods and work. The influence of Pollock on her own paintings was to be significant: '*The overt physicality of Pollock's method, the sense of the painting having been, as Frankenthaler puts it, "choreographed", made possible a large scale, a boldness and an openness that appealed to her.*'[1] Even before meeting Pollock, Frankenthaler had already experimented with working on the floor rather than painting on an easel. Now she began pouring and spilling paint directly onto raw, sometimes unprimed canvas. '*Extending Pollock's method by thinning down her medium so that paint not only sank into but soaked right through canvas, she created a stained image that was not literally on top of or illusionistically behind the picture plane but literally in and of the ground.*'[2]

In 1953 the painters Kenneth Noland and Morris Louis visited Frankenthaler's studio and came away impressed with what they had seen, and soon the three painters were making regular studio visits to each other. Frankenthaler continued to have solo exhibitions at the Tibor de Nagy Gallery between 1953 and 1958, and in later years at the André Emmerich Gallery. In 1958 she married the artist Robert Motherwell, and two years later an early retrospective exhibition of her work was mounted at the Jewish Museum in New York. By this time her paintings had been acquired by the Museum of Modern Art in New York, while in 1959 she had been represented in the Documenta exhibition in Kassel. Gallery shows of her work – in New York, Los Angeles, Paris, London and elsewhere – continued throughout the 1960s. As Barbara Rose has written, '*Among the radiant stained canvases of Helen Frankenthaler are some of the most beautiful as well as some of the most historically significant works of the nineteen fifties and sixties.*'[3] Frankenthaler was one of three artists chosen to represent the United States at the Venice Biennale of 1966, and in 1969 she was the subject of a major retrospective exhibition at the Whitney Museum of American Art in New York; a show that later travelled to England and Germany, introducing her work to a much wider public.

Helen Frankenthaler produced a large and varied body of vibrant works on paper – in ink, crayon, gouache, watercolour, oil, acrylic and pastel – throughout her long and storied career. Her drawings have been aptly described as '*among her most spontaneous and personal works*'[4] and were almost always produced as autonomous works in their own right, rather than preparatory exercises towards works in other media. As early as 1967, Frankenthaler was stressing the significance of drawing as well as colour



in her work: '*My conscious interest was more in drawing and the* drawing of color *than in color alone.*'[5] Indeed, although best known and highly regarded as a colourist, Frankenthaler has always emphasized the primacy of drawing in her process: '*For me, as a picture develops, color always comes out of drawing. I never start out only with color.*'[6] Works on paper were an important part of Frankenthaler's oeuvre throughout her career, and their significance grew in particular from the late 1970s onwards. As the artist has noted, '*Working on paper can even replace working on canvas for me, for periods of time…more and more, paper is* painting.'[7]

As has recently been noted of the artist, '*Helen Frankenthaler has spoken of the intimacy of the paper medium. Her late paintings on paper embody her belief in freshness, directness, openness, and immediacy… She has used papers tinted a wide range of colors. Some pieces were executed on Japanese paper and others on very unusual lawn grass paper. Frankenthaler has utilized brushes, sponges, rubber spatulas, and scraping devices. She has thinned her pigment so that it runs and pools…With all this variety, there is a powerful and consistent sensibility. It is present in her feeling for space and form, her unique choice of colors, and in the gestural signature of her body, arm, hand, and wrist.*'[8]

The present large sheet was drawn in 1992, at the outset of a period of some ten years when Frankenthaler produced very few paintings, and worked almost exclusively on paper. Speaking on the occasion of an exhibition of her works on paper from the decade of the 1990s, the artist has said that '*I get lost, whatever medium I'm working in – painting, sculpture, works on paper, graphics…for the time I am totally into creating a work. I am obsessed and the energy flows, the adrenalin flows, the ideas flow. I can't work fast enough and that's great. As I said before, to push is hell…I know when I started all these works on paper not too long ago, the first few felt slow and unresolved and then suddenly something clicked and I couldn't get them out fast enough and I wanted more and more paper. Every so often I'd tear one up and my studio assistant would tremble but that's the way it goes.*'[9]

As the critic and curator Karen Wilkin has written of Frankenthaler, '*throughout her long career, she has worked on paper with the same seriousness that she brings to her large-scale paintings, producing an impressive body of watercolors, gouaches, and mixed media works whose ambition, invention, and accomplishment are in no way inferior to that of her canvases. Each medium elicits different responses from Frankenthaler, yet all of her diverse efforts – whatever their materials, scale or process – depend for their impact on her distinctive handwriting, her faultless sense of tone and scale, and above all, her command of color. But of all of her investigations of various media, Frankenthaler's works on paper enter into the most intimate dialogue with her canvases…Frankenthaler's works on paper are never preparations for canvases but represent a parallel exploration; each line of enquiry informs the other.*'[10]

The present sheet is one of a large number of paintings and works on paper by Helen Frankenthaler assembled by the collector Gérard (William) Louis-Dreyfus (1932-2016), who began buying Frankenthaler's work in 2011, after seeing a selection of her paintings at the Knoedler gallery in New York. As the curator Christina Kee has recalled of this episode, '*He described the event in terms of a staggering encounter, and would later say that they were among the most powerful works he had ever known. He was not so much smitten as overtaken, and seemed left, like someone who has just witnessed something outrageous, to make sense of what had just been seen…Frankenthaler's expansive, color-rich works, in all their strength and complexity, remained a particular source of fascination through the last decade of his collecting and up until his death in September of 2016.*'[11] Frankenthaler was, in fact, the only Abstract Expressionist artist whose work Louis-Dreyfus collected in depth. As Kee recalled, '*"How did she know how to do that?", Louis-Dreyfus would often ask standing in front of Frankenthaler's work. It was a deceptively simple question that in retrospect I see as grounded in a much broader, even spiritual, form of questioning. Spectacular artistic ability equaled for him a special form of embodied knowledge of which the artist's hand was the all-important conduit – but exactly what, and from where – I'm not sure he was ever quite able to pin down…I believe that for Louis-Dreyfus, Frankenthaler's paintings represented a kind of triumph, and they were among the most treasured pieces in a beloved collection.*'[12]

50

SAM SZAFRAN

Born 1934

The Staircase at 54, rue de Seine, Paris

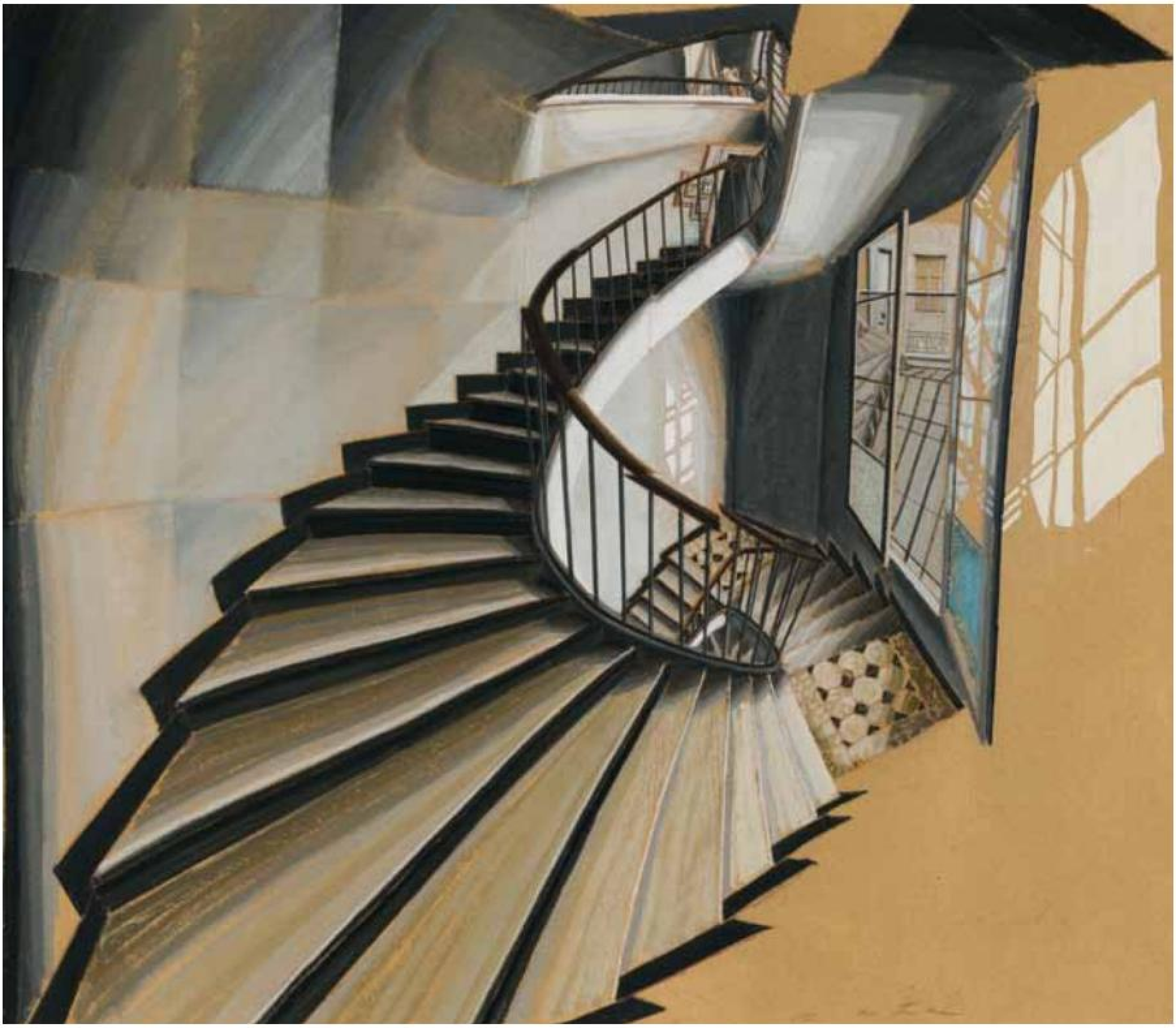
Pastel and gouache on board. Signed *Szafran* in red chalk at the lower right centre.
605 x 695 mm. (23 3/4 x 27 3/8 in.) [sight]

PROVENANCE: The studio of the artist; Galerie Claude Bernard, Paris; Private collection; Anonymous sale, Versailles, Versailles Enchères, 27 April 2014, lot 183; William Louis-Dreyfus, Mount Kisco; The Louis-Dreyfus Family Collection.

Born Samuel Berger in Paris in 1934 to Polish immigrants, Sam Szafran took the maiden name of his mother when he began to sign his works in the 1960s. Although he was briefly enrolled at the Académie de la Grande-Chaumière in Paris in the mid-1950s, Szafran was largely self-taught as an artist. He exhibited at the Salon des Indépendants in 1957 and two years later at the Salon des Réalités Nouvelles. While his earliest work was based in abstraction, from around 1960 onwards he began to depict representational subjects, drawn in pastel, charcoal or watercolour. Content with studying a limited range of themes – notably studio interiors, staircases and plant forms – Szafran produced numerous drawings, each characterized by a very skillful handling of the medium and an abiding interest in perspectival effects. From 1965 onwards Szafran's work was exhibited extensively in France and Switzerland, but only rarely elsewhere. He contributed to the *Nouvelle Subjectivité* exhibitions curated by Jean Clair in Paris in 1976 and Brussels in 1979. Retrospective exhibitions of his work were held in 1999 at the Fondation Maeght in Saint-Paul and the Fondation Pierre Gianadda in Martigny, Switzerland. Works by Szafran are today in the collections of the Museum of Modern Art in New York, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the Centre National d'Art Contemporain, the Musée d'Art Moderne in Paris, and elsewhere.

Sam Szafran is perhaps best known for his use of the pastel medium, and indeed may be regarded as one of the most significant and well-known artists working in pastel in the second half of the 20th century. As one writer has recalled the words of the artist, '*If I had known what I was letting myself in for, admits Szafran, I probably would never have bought my first box of pastels. I found myself, in 1958, fresh from abstract art, in front of these little multicolored sticks like a poverty-stricken child in a Belgian or Swiss delicatessen amidst an abundance of candy and cakes, and I seized them without even thinking. For twenty years I threw myself into this technique, because I was incapable of mastering it.*'[1] Since he first discovered the medium, Szafran has used dry pastels produced by the Parisian firm of Henri Roché (today known as La Maison du Pastel), as did James McNeill Whistler, Edgar Degas, Odilon Redon and Edouard Vuillard before him.

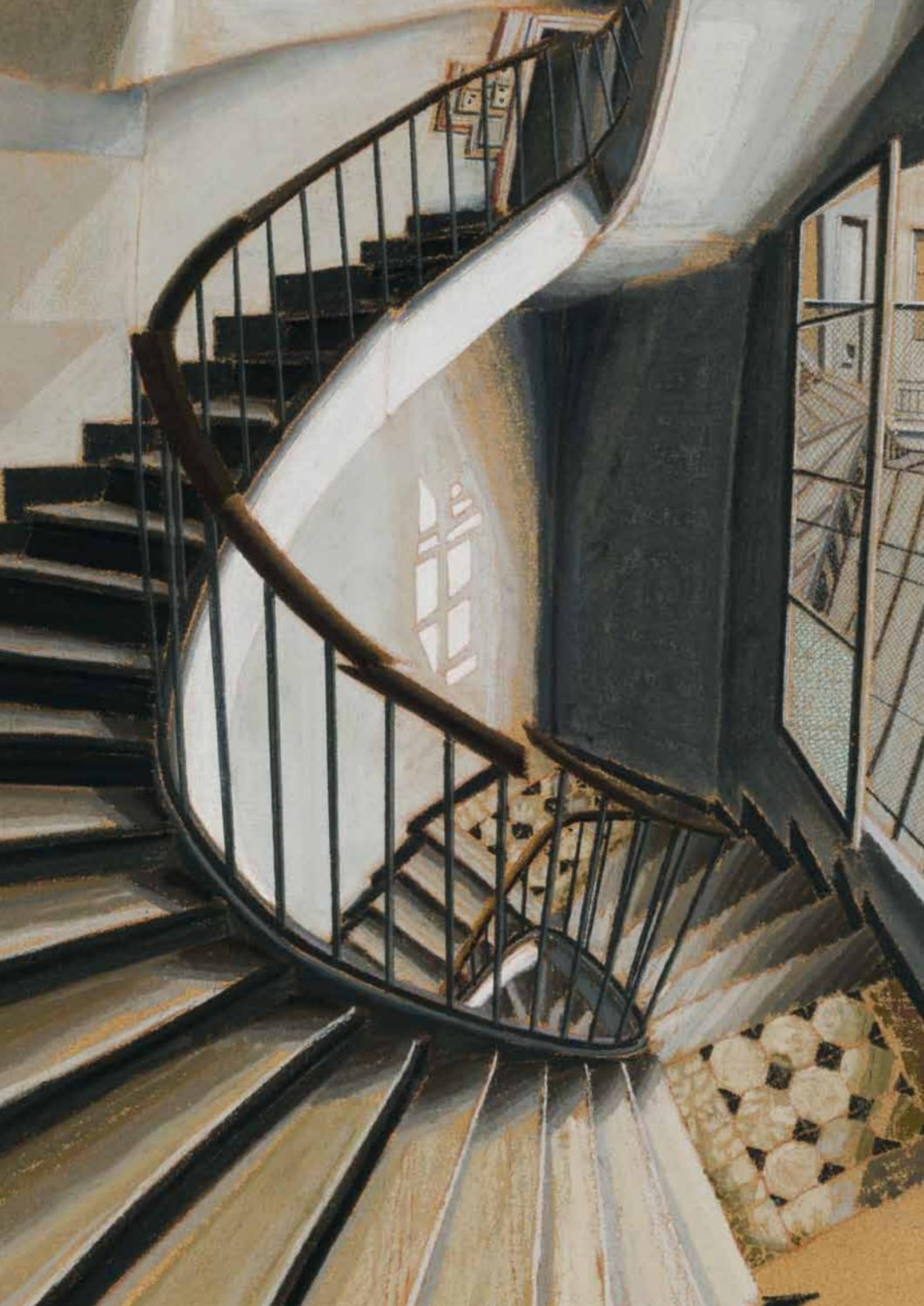
Drawn in 2000, this very large pastel depicts one of Szafran's favourite subjects; the staircase in the apartment building at 54 rue de Seine in Paris, viewed in steep perspectival foreshortening. Szafran began making pastel drawings and photographs of this staircase in the 1960s, studying it from multiple viewpoints and attempting to capture something of the disorienting sense of vertigo one felt when looking down the stairwell from a high floor. (As the artist himself has noted, '*The impression of the void, of vertigo, is the strongest sensation I have ever experienced. This can explain why my drawings always contain a hint of vertigo and that often, in front of my subject, I'm terrified by the calling of the void.*'[2]) Szafran returned to the theme in the 1990s, and these later works – of which this very large sheet is a particularly fine example – are largely based on his photographs and memories of the *escalier* at 54 rue de Seine. In several works the staircase seems to float in space, at times becoming even more abstract in conception, flattened out and spread open like a fan. Sometimes just the balustrade remains, curving and twisting into the centre of the composition.



Szafran has further described the origin of this particular motif in his work: '*One evening I was working in this staircase – I've always lived in stairwells – and I fell asleep. It was night and I had a nightmare. I woke up and it was the full moon. There was a shadow falling from the window onto the steps of the staircase. I saw it suddenly – I had passed by a thousand times without seeing it and suddenly I noticed it, so I decided to draw it. But the shadow moved every three minutes...the earth turns...There was a slice of light here, while everywhere else was dark. I drew by the light of a flashlight until everything became dark. At one point, everything that had been very dark became light and everything light became dark. To create the whole, I had to keep moving. I was forced to identify myself with a spider, who ascends and descends the end of his thread.*'[3]

The artist's friend James Lord has described these works by Szafran as '*Plunging views of vertiginous staircases repeated sometimes again and again on the same sheet with shifting, dizzying variations in points of view, intense but fastidious in color, nearly supernatural in the cadenza virtuosity of execution, verging almost upon abstraction though never quite letting slip the desperate affirmation of a specific subject matter, within which we can occasionally make out, as if glimpsed sidelong in the galactic swirl, the tiny, lovely, fragmentary semblance of a human being. Staircases that begin nowhere and lead everywhere, start from nothing and end in everything, where descending is forever ascending and the fullness of emptiness is dense as a white dwarf. Spirals of stair railings tracing the continuum eked out of invisible space which nonetheless balloons beneath coffered skylights and out of windows bluer than the sky…Szafran's staircases…are the output of an eye dedicated to the absolutism of its own experience, disciplined by self-effacement before what sight alone can convey to the senses but submissive at the same time to the sublimating want of self-expression…Seeing Szafran shows how wonderfully well looking can think.*'[4]

The artist in his studio



PHOTOGRAPH CREDITS

No.2
Santi di Tito

Fig. 1
Santi di Tito
*Standing Male Nude, from the Front, His Head Turned to the Left (*Homme nu, debout, de face, se détournant vers la gauche*)*
Red chalk
Paris, Musée de Louvre
Inv. RF 1941-Recto
© RMN-Grand Palais (musée du Louvre) / Michel Urtado

No.25
Burne-Jones

Fig. 1
Sir Edward Coley Burne-Jones
The Golden Stairs, 1880
Oil on canvas
London, Tate
Inv. N04005
© Tate, London 2014

No.28
Houston

Fig. 1
John Adam Houston
A Night Alarm in the Cavalier Camp, 1884
Oil on canvas
Edinburgh, Royal Scottish Academy of Art and Architecture
Inv. 1993.069
© Royal Scottish Academy of Art and Architecture

No.37
Mondrian

Fig. 1
Piet Mondrian
Chrysanthemum, 1908-1909
Charcoal on paper
Solomon R. Guggenheim Museum, New York
Inv. 61.1589
© 2007 Mondrian/Holtzman Trust

No.38
Dagnan-Bouveret

Fig. 1
Pascal-Adolphe-Jean Dagnan-Bouveret
Primavera, 1914
Oil on canvas
Williamstown, The Clark Art Institute
Inv. 1955.43
Image courtesy of the Clark Art Institute, Williamstown, Massachusetts, USA

No.39
Orpen

Fig. 1
William Orpen
The Holy Well, 1916
Tempera on canvas
Dublin, National Gallery of Ireland
Inv. NGI 4030
Photo © National Gallery of Ireland

NOTES TO THE CATALOGUE

No.1
Pierfrancesco Foschi

1. Louis Alexander Waldman, 'Three Altarpieces by Pier Francesco Foschi: Patronage, Context and Function (with notes on some assistants in the workshop of Botticelli)', *Gazette des Beaux-Arts*, January 2001, p.30.

2. K. T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum; Volume II: Italian Schools*, Oxford, 1956 (1972 ed.), p.246, no.495 (as Domenico Puligo?), not illustrated; Pouncey, *op.cit.*, pp.158-159, fig.24; Florence, Palazzo Strozzi, *op.cit.*, p.117, no.218.

3. Inv. 1143; Pouncey, *op.cit.*, pp.158-159, fig.23; James Byam Shaw, *Drawings by Old Masters at Christ Church, Oxford*, Oxford, 1976, Vol.I, pp.68-69, no.130, Vol.II, pl.83; Florence, Palazzo Strozzi, *op.cit.*, p.117, no.216 (not illustrated).

4. Inv. 1969, 0920.10; Pouncey, *op.cit.*, pp.157-159, fig.19; Nicholas Turner, *Florentine Drawings of the sixteenth century*, London, 1986, p.159, no.116.

5. Inv. 15048; Catherine Monbeig Goguel, 'Baccio Bandinelli 1493-1560. Sixteenth-century Tuscan drawings from the Uffizi.' [exhibition reviews], *The Burlington Magazine*, October 1989, pp.713-714, fig.41.

6. Antonio Pinelli, 'Pier Francesco di Jacopo Foschi', *Gazette des Beaux-Arts*, 1967, p.89, fig.3; Franca Falletti and Magnolia Scudieri, *Around the David: The Great Art of Michelangelo's Century*, Florence, 2003, pp.162-167, no.6 (entry by Alessandro Cecchi). The dimensions of the panel are 105 x 87 cm.

7. Falletti and Scudieri, *ibid.*, p.163, under no.6

8. Pouncey, *op.cit.*, p.159.

9. Pouncey, *op.cit.*, p.159.

10. Pouncey, *op.cit.*, p.159.

No.2
Santi di Tito

1. Julian Brooks, 'Santi di Tito's studio: the contents of his house and workshop in 1603', *The Burlington Magazine*, May 2002, p.287.

2. Julian Brooks, 'Drawing in Florence c.1600: The Studio and the City', in Julian Brooks, *Graceful and True: Drawing in Florence c.1600*, exhibition catalogue, Oxford, Ashmolean Museum, and elsewhere, 2003-2004, pp.26-27.

3. Filippo Baldinucci, *Notizie dei professori del disegno da Cimabue in qua*, Florence, 1681-1728; quoted in translation in Annamaria Petrioli Tofani, *Michelangelo, Vasari, and Their Contemporaries: Drawings from the Uffizi*, exhibition catalogue, New York, 2008, p.149, under no.69.

4. Inv. 7728F and 7727F; Simona Lecchini Giovannoni and Marco Collareta, *Disegni di Santi di Tito (1536-1603)*, exhibition catalogue, Florence, Gabinetto Disegni e Stampe degli Uffizi, 1985, p.80, no.77, fig.89, and p.85, no.85, fig.99, respectively.

5. Inv. 1937, 1940 and 1941; Françoise Viatte, *Musée du Louvre. Inventaire général des dessins italiens III: Dessins toscanes XVI^{e} – XVIII^{e} siècles, Vol.I 1560-1640*, Paris, 1988, pp.238-239, nos.495-497. One of these is also illustrated in Florence, Galleria degli Uffizi, *Puro, semplice e natural nell'arte a Firenze tra Cinque e Seicento*, exhibition catalogue, 2014, pp.218-219, no.33.

No.3
Andrea Boscoli

1. '…*disegnò sì bene…senza mancare di una franchezza e bravura di tocco straordinario*'; Filippo Baldinucci, *Notizie dei professori del disegno da Cimabue in qua*, Florence, 1846 ed., p.76.

2. Karen-Edis Barzman, 'Perception, Knowledge, and the Theory of *Disegno* in Sixteenth-Century Florence', in Larry J. Feinberg, *From Studio to Studiolo: Florentine Draftsmanship under the First Medici Grand Dukes*, exhibition catalogue, Oberlin and elsewhere, 1991-1992, p.42.

3. Larry J. Feinberg, 'Florentine Draftsmanship under the First Medici Grand Dukes', in Feinberg, *ibid.*, p.29.

4. Charles Avery and Anthony Radcliffe, ed., *Giambologna 1529-1608: Sculptor to the Medici*, exhibition catalogue, Edinburgh, London and Vienna, 1978-1979, p.200, no.194 (entry by Anthea Brook); Mimi Cazort, Monique Kornell and K. B. Roberts, *The Ingenious Machine of Nature: Four Centuries of Art and Anatomy*, exhibition catalogue, Ottawa and elsewhere, 1996-1997, illustrated p.156, fig.61; Roman Banaszewski et al, *Treasures of the Jagiellonian University*, Kraków, 2000, illustrated p.99. Standing approximately 42 cm. high, this is one of three ecorché bronzes by or attributed to Pietro Francavilla in the collection of the Jagiellonian University Museum.

5. Avery and Radcliffe, *ibid.*, p.200, under no.194.

6. A similar pen and ink drawing after Francavilla's ecorché sculpture by Boscoli's contemporary, the Florentine artist Andrea Commodi (1560-1638), is in the Uffizi (Inv. 10336 F; Feinberg, *op.cit.*, p.29, fig.31).

7. Inv. 8228F and 8235F; Anna Forlani, 'Andrea Boscoli', *Proporzioni*, 1963, pp.147-148, nos.110 and 116, one illustrated pl.LXV, fig.4; Roberto Paolo Ciardi and Lucia Tongiorgi Tomasi, *Immagini anatomiche e naturalistiche nei disegni degli Uffizi, Secc. XVI e XVII*, Florence, 1984, pp.94-95, nos.46-47, figs.58-59; Feinberg, *op.cit.*, one illustrated p.29, fig.30; Cazort, Kornell and Roberts, *op.cit.*, pp.155-156, no.43 (entry by Monique Kornell), one illustrated p.156; Nadia Bastogi, *Andrea Boscoli*, Florence, 2008, p.335, nos.337-338 (one illustrated fig.382).

8. Cazort, Kornell and Roberts, *ibid.*, p.155.

9. Anonymous sale, London, Sotheby's, 9 July 2003, lot 18; *Apollo*, October 2004, p.15 [advertisement]; Clifford S. Ackley, 'The Intuitive Eye: Drawings and Paintings from the Collection of Horace Wood Brock', in Horace Wood Brock, Martin P. Levy and Clifford S. Ackley, *Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection*, exhibition catalogue, Boston, 2009, p.90 and p.155, no.87, illustrated p.92; London, Stephen Ongpin Fine Art, *op.cit.*, unpaginated, no.15.

10. Brooks, *op.cit.*, Vol.I, p.166.

11. *'Da notare l'eroica dinamicità di questi studi anatomici, le cui pose si ritrovano anche in alcuni disegni dal modello. Lo stile grafico e la tecnica molto pittorica con l'uso della biacca e della carta cerulea, concordano con una datazione alle fine del secolo.'*; Bastogi, *op.cit.*, p.335, under no.337.

12. Forlani, *op.cit.*, p.147, under no.110.

13. Cazort, Kornell and Roberts, *op.cit.*, p.156.

No.4
Palma Giovane

1. Carlo Ridolfi, *Le maraviglie dell'arte*, Venice, 1648, Vol.II, p.203; quoted in translation in Hans Tietze and E. Tietze-Conrat, *The Drawings of the Venetian Painters in the 15th and 16th Centuries*, New York, 1944, [1979 ed.], p.198.

2. Tietze and Tietze-Conrat, *ibid.*, p.198 and pp.18-19.

3. Andrew Robison, *La Poesia della Luce: Disegni Veneziani dalla National Gallery of Art di Washington / The Poetry of Light: Venetian Drawings from the National Gallery of Art, Washington*, exhibition catalogue, Venice, 2014-2015, p.99, under no.32.

4. Antoine-Joseph Dézallier d'Argenville, *Abrégé de la vie des plus fameux peintres*, Paris, 1762, Vol.I, p.285.

5. Nicola Ivanoff and Pietro Zampetti, *Giacomo Negretti detto Palma Il Giovane*, Bergamo, 1980, p.587, no.374, illustrated p.637; Stefania Mason Rinaldi, *Palma il Giovane: L'opera completa*, Milan, 1984, p.143, no.540, p.343, fig.385 (where dated c.1604).

6. Ivanoff and Zampetti, *ibid.*, p.559, no.217, illustrated p.638, fig.1; Mason Rinaldi, *ibid.*, p.113, no.302, p.196, fig.22 (where dated c.1580-1581).

7. Inv. III 8604; Stefania Mason Rinaldi, *Palma il Giovane 1548-1628: Disegni e dipinti*, exhibition catalogue, Venice, 1990, p.165, no.68b. The Correr sheet is part of an album of drawings by Palma Giovane which once belonged to the 18th century Venetian artist, engraver, art dealer and collector Count Anton Maria Zanetti.

8. Inv. RF87 and RF87 bis; Mason Rinaldi, *op.cit.*, 1984, p.162 no.D159, p.216, fig.79.

No.5
Alessandro Casolani

1. The partial study of a Pietà composition at the top of verso of this drawing finds echoes on a sheet of studies in red chalk of Christ and a Pietà with angels that was with Colnaghi in 1989 (New York and London, P. & D. Colnaghi, *Master Drawings*, 1989, no.8).

2. In a letter of 5 March 1673; Quoted in translation in Marco Ciampolini, *Drawing in Renaissance and Baroque Siena: 16th- and 17th-Century Drawings from Sienese Collections*, exhibition catalogue, Athens (Georgia) and elsewhere, 2002-2003, p.76, under no.10a-b.

3. Marco Ciampolini, *Pittori senesi del Seicento*, Siena, 2010, Vol.I, p.99, illustrated p.100.

4. Inv. 4947S; Casole d'Elsa, Museo Archaeologico e della Collegiata, and Radicondoli, Collegiata dei Santi Simone e Giuda, *"Il Piacere del Colorire"; Artistic Itinerary of Alessandro Casolani 1552/53-1607*, exhibition catalogue, 2002, p.39, no.60 (not illustrated); Ciampolini, *ibid.*, 2010, Vol.I, p.99, illustrated p.100. The double-sided drawing measures 200 x 253 mm.

5. Inv. E.I.15; Ciampolini, *op.cit.*, 2010, Vol.I, p.99 (not illustrated). The dimensions of the drawing are 210 x 131 mm.

No.6
Hendrick Goltzius

1. William W. Robinson, *Bruegel to Rembrandt: Dutch and Flemish Drawings from the Maida and George Abrams Collection*, exhibition catalogue, London, Paris and Cambridge, 2002-2003, p.68, under no.22.

2. Huigen Leeflang, 'Editorial', in Marjolein Leesberg and Huigen Leeflang, *The New Hollstein: Dutch & Flemish Etchings, Engravings and Woodcuts 1450-1700. Hendrick Goltzius, Part 1*, Ouderkerk aan der IJssel, 2012, p.vii.

3. Robinson, *op.cit.*, p.68, under no.22.

4. Although many of Goltzius's Roman drawings have been lost, fifty-four studies from this trip are today in the Teylers Museum in Haarlem, which houses the largest group of drawings by Goltzius – numbering some 125 sheets in total – in a public collection.

5. Luigi Grassi, 'Bernini: Two Unpublished Drawings and Related Problems', *The Burlington Magazine*, April 1964, pp.172 and 175, figs.37, 40-41 and 43; Alessandro Marabottini, *Polidoro da Caravaggio*, Rome, 1969, Vol.I, pp.351-352, no.1, Vol.II, pl.CXXIV.

6. Inv. N 011 to N 016; E. K. J. Reznicek, *Die Zeichnungen von Hendrick Goltzius*, The Hague, 1961, Vol.I, pp.343-344, nos.239-244, Vol.II, figs.188-193; Bleyerveld and Veldman, *op.cit.*, pp.147-150, nos.127-132.

7. Inv. KdZ 27739; Bevers, *op.cit.*, p.394, no.3, fig.2.

8. Inv. N 013; Reznicek, *op.cit.*, 1961, Vol.II, fig.193; Lanfranco Ravelli, *Polidoro Caldara da Caravaggio*, Bergamo, 1978, pp.297-299, no.482; Bleyerveld and Veldman, *op.cit.*, pp.148-149, no.129. The drawing measures 347 x 196 mm.

9. The first print in the series, depicting *Saturn*, is dated 1592 and bears a Latin text which translates as: '*[These] eight heathen gods were painted by Polidoro on a courtyard wall in the quarter of St. Paul's Convent, on the Quirinal in Rome, now called Monte Cavallo. They are distinguished by the excellence of their clair-obscure effect. HG[oltzius] has sketched them on location and now engraved them for the use of students.*'; Walter L. Strauss, ed., *Hendrik Goltzius 1558-1617: The Complete Engravings and Woodcuts*, 1977, p.516.

10. Reznicek, *op.cit.*, 1993, p.250, under no.K241a.

11. Strauss, *op.cit.*, 1977, Vol.II, pp.520-521, No.291; Walter L. Strauss, ed., *The Illustrated Bartsch. 3. Netherlandish Artists: Hendrick Goltzius*, New York, 1980, p.217, no.251 (77).

No.7
Cristoforo Roncalli, called Pomarancio

1. The former mount of this drawing was inscribed by Sewell: '*Francesco FURINI : 1603-1666 Florence. / Study for the Saint Sebastian in Schleissheim. / A slightly smaller drawing of the same nude is in / the Gabinetto Disegni e Stampe degli Uffizi – see / Giuseppe Cantelli: Disegno di Francesco Furini, / Olschki 1972 pp.46, plate 42, and the review in the / Burlington Magazine by Malcolm Campbell; both are on / my bookshelves.*'

2. W. Chandler Kirwin, 'The Life and Drawing Style of Cristofano Roncalli', *Paragone*, January 1978, p.28.

3. Inv. 9885; Giuseppe Cantelli, *Repertorio della pittura Fiorentina del Seicento*, Florence, 1983, no.451; Mina Gregori and Rodolfo Maffeis, *Un'altra bellezza: Francesco Furini*, exhibition catalogue, Florence, 2008, pp.222-223, no.34; Giuseppe Cantelli, *Francesco Furini e i Furiniani*, Pontedera, 2010, pp.123-124, pl.54.

4. Kirwin, *op.cit.*, pp.26-27.

5. Kirwin, *op.cit.*, p.29.

6. Cristoforo Roncalli, Il Pomarancio, *A Male Nude Looking Up, with a Subsidiary Study of his Right Leg*. Black and white chalk on blue paper, the lower left corner cut. Inscribed *R* and *Mich:Angelo. M 7f30x* on the mount. The drawing measures 422 x 266 mm.

7. Ileana Chiappini di Sorio, *Cristoforo Roncalli detto il Pomarancio*, Bergamo, 1983, pp.105-106, no.21, illustrated p.191, fig. 3, also illustrated in colour p.84.

8. *Ibid.*, pp.95-99, no.9, illustrated p.181, illustrated in colour p.72.

No.8
Nicolas Lagneau

1. An inscription on the old backing board of this drawing notes that it was in the collection of the eminent *expert* and auctioneer Marius Paulme (1863-1928), who assembled a highly significant collection of mainly 18th century French drawings, part of which was dispersed at auction after his death. This drawing does not, however, appear in the catalogue of the sale of his collection in Paris in 1929.

2. The eminent collector Georges Dormeuil (1856-1939) began assembling paintings, drawings and works of art around 1890, and was active at many of the major auctions held in Paris between 1895 and 1922. Dormeuil's collection of paintings and drawings displayed a particular focus on works of the 18th century, but he also collected drawings by a handful of French artists of the 17th century, notably Dumonstier and Lagneau.

3. David Mandrella et al, *From Callot to Greuze: French Drawings from Weimar*, exhibition catalogue, Weimar, New York and Paris, 2005-2006, pp.57-58, under no.7 (entry by David Mandrella).

4. Viviane Huchard and Alastair Laing, *The Finest Drawings from the Museums of Angers*, exhibition catalogue, London and elsewhere, 1977-1978, unpaginated, under no.62.

5. Margaret Morgan Grasselli, *Renaissance to Revolution: French Drawings from the National Gallery of Art, 1500-1800*, exhibition catalogue, 2009-2010, p.50, under no.416.

6. *Ibid.*, p.50, under no.416.

No.9

Jacopo da Empoli

1. This drawing was once part of the large collection of mostly Netherlandish drawings assembled by the Dutch collector Valerius Röver (1686-1739) of Delft. A manuscript inventory of the Röver collection, in the University Library in Amsterdam, describes the present sheet, as a work by Annibale Carracci, under the inventory number *32./38*: '*[Portfolio] 32 [no.] 38: Zee God bij een zittend vrouwtje aan het strand root gewassen en gehoogt van dezelve 1-15*'. ('*Sea God with a seated woman on the seashore washed in red and heightened by the same [ie. Carracci].*') Röver's collection of drawings, compiled into forty-two albums, was purchased *en bloc* from his widow in 1761 by the dealer Hendrik de Leth for the sum of 20,500 florins, and was subsequently then acquired in its entirety by the Amsterdam banker Johann Goll van Franckenstein, the Elder.

2. Jonkheer (or Baron) Johann Goll van Franckenstein, the Elder (1722-1785) was born in Frankfurt and settled in Amsterdam around 1740. His collection is known to have numbered over a thousand drawings by 1759, even before his acquisition of the Röver albums. The collection passed in turn to his son, Johann Goll van Franckenstein, the Younger (1756-1821) and grandson Pieter Hendrik Goll von Franckenstein (1787-1832), before being dispersed at auction in Amsterdam in 1833, following the latter's death.

3. Alessandro Marabottini, *Jacopo di Chimenti da Empoli*, Rome, 1988, p.198, no.37, fig.37, illustrated in colour p.66, pl.XX (where dated to c.1600); Vannugli, *op.cit.*, p.406, fig.1; Spinelli, *op.cit.*, pp.190-191, fig.12. Painted in oil on panel, the dimensions of the painting are 95 x 140 cm.

4. Marco Chiarini, 'Jacopo da Empoli: un soggetto mitologico', *Antichità viva*, 1985, pp.67-69.

5. '*Un bel quadro questo di Borgo Sansepolcro…L'Empoli sembra qui al massimo della sua capacità di interpretare i modi del Bronzino e del Titi, serrando la figure entre un disegno di contorno nitido ed elastico, e blandamente avvolgendo il purismo delle forme entro una trasparente chiarità ambrata.*'; Marabottini, *ibid.*, p.66.

6. In fact, only one earlier treatment of this highly unusual subject, by any artist, is known; Bartholomeus Spranger's painting of *Glaucus and Scylla* of c.1582, today in the Kunsthistorisches Museum in Vienna.

7. Vannugli, *op.cit.*, p.406. The term '*maniera soda*' was used by the 17th century Florentine biographer Filippo Baldinucci when referring to Empoli's draughtsmanship.

8. Inv. 3411F; Anna Forlani, *Mostra di disegni di Jacopo da Empoli (Jacopo Chimenti 1551-1640)*, exhibition catalogue, Florence, 1962, p.31, no.33, fig.10; Marabottini, *op.cit.*, pp.210-211, no.50a, fig.50a.

9. Marabottini, *op.cit.*, pp.210-211, no.50, fig.50.

10. Inv. 924F; Marabottini, *op.cit.*, p.281, no.P9, fig.P9 (left-hand image).

11. Inv. 1964S; Marabottini, *op.cit.*, pp.222-224, no.63e, fig.63e.

No.10

Bartolomeo Schedoni

1. Dwight Miller, 'The Drawings of Bartolomeo Schedoni; toward a Firmer Definition of his Drawing Style and its Chronology', *Master Drawings*, Spring 1986, p.36.

2. According to Tan Bunzl, *op.cit.*, unpaginated, under no.18.

3. Inv. 367; Miller, *op.cit.*, p.40, illustrated pl.10; Michael Jaffé, *The Devonshire Collection of Italian Drawings: Bolognese and Emilian Schools*, London, 1994, p.280, no.728; Federica Dallasta and Cristina Cecchinelli, *Bartolomeo Schedoni: Pittore Emiliano*, Colorno, 1999, p.207, no.D29, p.380, fig.D29; Emilio Negro and Nicosetta Roio, *Bartolomeo Schedoni 1578-1615*, Modena, 2000, p.91, no.35D2.

4. Dallasta and Cecchinelli, *ibid.*, pp.127-129, no.32A, p.341, fig.32A, illustrated in colour p.H; Negro and Roio, *ibid.*, pp.80-82, no.25, illustrated in colour p.56; Federica Dallasta and Cristina Cecchinelli, *Bartolomeo Schedoni a Parma (1607-1615): Pittura e Controriforma alle Corte di Ranuccio I Farnese*, Colorno, 2002, p.244, fig.36.

5. Miller, *op.cit.*, p.42, fig.8; Dallasta and Cecchinelli, *op.cit.*, 1999, pp.133-136, no.35, p.343, fig.35; Negro and Roio, *op.cit.*, pp.101-104, no.48; Dallasta and Cecchinelli, *ibid.*, 2002, p.245, fig.40.

No.11

Stefano Della Bella

1. In a note to a previous owner, the musician, teacher and scholar Robert Spencer suggested that the music of the aria illustrated in this drawing is '*for voice and harpsichord (unfigured bass) in the style of Alessandro Stradella (1644-82) or Alessandro Scarlatti (1660-1725)*', although at the time the drawing was thought to be the work of the Bolognese theatre designer, engraver and musician Carlo Antonio Buffagnotti (1660-c.1715).

2. Alexandre de Vesme and Phyllis Dearborn Massar, *Stefano della Bella: Catalogue Raisonné*, New York, 1971, Vol.I, pp.156-158, nos.1027-1044; Vol.II, pp.224-228, figs.1027-1044. See, in particular, nos.1033 and 1036.

3. *Ibid.*, Vol.I, pp.158-159, nos.1045-1050; Vol.II, pp.229-230, figs.1045-1050.

4. de Vesme and Massar, *op.cit.*, Vol.I, p.159, nos.1049; Vol.II, p.230, fig.1049.

5. Inv. 405-1; Françoise Viatte, *Musée du Louvre: Cabinet des dessins. Inventaire général des dessins italiens II: Dessins de Stefano della Bella*, Paris, 1974, pp.104-105, no.145, fig.145, a detail illustrated on p.15.

6. Phyllis Dearborn Massar, *Presenting Stefano della Bella: Seventeenth-century Printmaker*, New York, 1971, p.71.

7. A very rough translation of this text would be: *'Give me luck, speak to my heart, sore with love, I will give them back, blind persistence you say no, no, blind persistence you only say no, no...be happy in any case.'*

No.12
Giovanni Andrea Podestà

1. Mariateresa Chirico, 'Giovanni Andrea Podestà', in Paolo Bellini and Richard W. Wallace, ed., *The Illustrated Bartsch. 45. Commentary: Italian Masters of the Seventeenth Century*, New York, 1990, p.77.

2. Inv. 794.1.3163 and 794.1.3164; Anthony Blunt, 'Poussin dans le Musées de Province', *La Revue des Arts*, January-February 1958, p.14, figs.15-16; Patrick Ramade, ed., *Disegno: Les dessins italiens du Musée de Rennes*, exhibition catalogue, Modena and Rennes, 1990, pp.178-179, no.83 (entry by Mary Newcome) and p.213, no.157.

3. Inv. D 717; Keith Andrews, *National Gallery of Scotland: Catalogue of Italian Drawings*, Cambridge, 1968, Vol.I, p.97, no.D717 (as attributed to Podestà), Vol.II, p.119, figs.676 and 677.

4. Inv. 12620; Mary Newcome-Schleier, *Le dessin à Gênes du XVI^e au XVIII^e siècle*, exhibition catalogue, Paris, Musée du Louvre, 1985, pp.91-92, no.77; Piero Boccardo et al, *Le dessin en Italie dans les collections publiques françaises. Gênes triomphante et la Lombardie des Borromée*, exhibition catalogue, Ajaccio, Musée Fesch, 2006-2007, pp.120-121, no.50; Federica Mancini, *Musée du Louvre: Département des arts graphiques. Inventaire général des dessins italiens XI: Dessins génois, XVI^e-XVIII^e siècle*, Paris and Milan, 2017, p.274-275, no.402. Other drawings by Podestà are in the British Museum in London and the Staatliche Graphische Sammlung in Munich.

5. Sue Welsh Reed and Richard Wallace, *Italian Etchers of the Renaissance and Baroque*, exhibition catalogue, Boston and elsewhere, 1989, p.261, under no.136 (entry by Sue Welsh Reed).

6. Chirico, *op.cit.*, p.77.

7. Calvière acquired several drawings at the Crozat sale in 1741 and the Mariette sale in 1775. That he was an avid collector of drawings is seen in a letter he wrote to his friend and heir Esprit Calvet; *'I have bought a small package in Paris which contains drawings of the greatest masters; this is my real passion.'* (*'J'ai fait venir un petit paquet de Paris qui contient des dessins des plus grands maîtres, c'est là ma vraie passion.'*); in an undated letter, written before 1763, quoted in Odile Cavalier, *L'Empire de Mars et des muses: La collection du marquis de Calvière, lieutenant-général des armées du roi*, Paris, 2002, pp.62-64.

No.13
Salvator Rosa

1. Possibly Alexander Scott Carter (1881-1968), an English-born heraldry artist who settled in Toronto, Canada.

2. Bartsch 44; Wallace, *op.cit.*, 1979, p.168, no.37; Olimpia Theodoli, *Salvator Rosa: Acqueforti*, Bergamo, 1992, pp.108-109, no.37. Only one state of this etching, which measures 145 x 98 mm., is known. However, Wallace notes an earlier, unfinished but identical variant of the etching (Wallace, *op.cit.*, 1979, p.169, no.38; Theodoli, *op.cit.*, pp.110-111, no.38), to which the present sheet is also related.

3. That the *Figurine* were done for the artist's pleasure is suggested by the Latin dedication on the frontispiece (Bartsch 25; Wallace 6), which may be translated as *'Salvator Rosa dedicates these prints of playful leisure to Carlo de' Rossi as a pledge of outstanding friendship.'*

4. Helen Langdon, 'Bandits and Soldiers', in Helen Langdon, Xavier Salomon and Caterina Volpi, *Salvator Rosa*, exhibition catalogue, London and Fort Worth, 2010-2011, pp.182-183.

5. Wallace, *op.cit.*, p.26.

6. Richard W. Wallace, 'Salvator Rosa's *Figurine* in the Museum of Fine Arts, Boston', *Print Quarterly*, March 1989, p.48.

7. Other preparatory drawings for the *Figurine* etchings are today in the collections of the Herzog Anton Ulrich Museum in Brunswick, the Teylers Museum in Haarlem, the British Museum and the Victoria and Albert Museum in London, the Metropolitan Museum of Art and the Pierpont Morgan Library in New York, the Istituto Nazionale per la Grafica in Rome, the National Gallery of Art in Washington, D.C., the Royal Library at Windsor Castle, and elsewhere.

No.14
Thomas Gainsborough

1. William Jackson, "Character of Gainsborough', in William Jackson, *The Four Ages; Together with Essays on Various Subjects*, 1798, p.154; reprinted in *The Critical Review, or Annals of Literature*, Vol.22, March 1798, p.265.

2. John Hayes, 'Gainsborough Drawings: A Supplement to the Catalogue Raisonné', *Master Drawings*, Winter 1983, p.367.

3. John Hayes, ed., *The Letters of Thomas Gainsborough*, London, 2001, p.68.

4. Susan Sloman, *Gainsborough's Landscapes: Themes and Variations*, exhibition catalogue, Bath, 2012, p.11.

5. John Hayes, *The Landscape Paintings of Thomas Gainsborough: A Critical Text and Catalogue Raisonné*, London, 1982, Vol.II, pp.446-447, no.102 (where dated c.1771-1772); Michael Rosenthal and Martin Myrone, ed., *Gainsborough*, exhibition catalogue, London and elsewhere, 2002-2003, p.240, no.132.

6. Hayes, *op.cit.*, 1970, Vol.I, p.168, no.257, Vol.II, pl.384 (where dated to the early 1760s).

7. Hayes, *op.cit.*, 1970, Vol.I, p.168, under no.258.

8. Hayes, *op.cit.*, 1970, Vol.I, p.168, under no.258. According to Hayes, the painting by Barker was sold anonymously at auction in London, Christie's, 17 April 1964, lot 43, although it does not appear in the catalogue of that sale.

No.15
Johan Tobias Sergel

1. The present sheet belonged to the artist's son, Johan Gustav Sergel (1792-1858). Although his father had hoped he would follow in his footsteps and become an artist, and gave him drawing lessons, Johan Gustav seems to have preferred farming, and eventually settled at Spånga säteri in Ärla in Södermanland, on the southeast coast of Sweden.

2. Among these was Sir William Hamilton in Naples, who described Sergel to the Comte d'Angiviller as '*not only the foremost sculptor now working in the whole world but…also the greatest since the days of Michelangelo.*'; Magnus Olausson, 'The Launching of Johan Tobias Sergel in Sweden', *Nationalmuseum Bulletin*, 1990, p.83.

3. As one scholar, writing in 1943, noted, '*Sergel the draughtsman must not be wholly eclipsed by Sergel the sculptor. His spontaneously improvised drawings help to complete the picture of the great Swedish sculptor.*'; Oscar Antonsson, 'Johan Tobias Sergel', *The Burlington Magazine*, December 1943, p.296.

4. *Ibid.*, p.293.

5. Josephson, *op.cit.*, p.63, fig.56.

No.16
Giovanni Battista Piranesi

1. The French *marchand-amateur* Jacques Petithory (1929-1992) dealt in Old Master drawings from a stall at the Marché aux Puces in Paris from the mid-1950s onwards. At his death in 1992 Petithory (or Petit-Hory) left much of his interesting and eclectic collection of mainly Italian and French drawings, numbering 186 sheets, together with paintings, sculptures, ceramics and other *objets d'art*, to the Musée Bonnat (now the Musée Bonnat-Helleu) in Bayonne.

2. Hylton Thomas, *The Drawings of Giovanni Battista Piranesi*, New York, 1954, p.15.

3. David Rosand, 'Col Sporcar Si Trova: Piranesi Draws', in Sarah E. Lawrence, ed., *Piranesi as Designer*, exhibition catalogue, New York and Haarlem, 2007-2008, p.139.

4. Thomas, *op.cit.*, pp.25-26.

No.17
Franz Anton Maulbertsch

1. Thomas DaCosta Kaufmann, *Painterly Enlightenment: The Art of Franz Anton Maulbertsch, 1724-1796*, Chapel Hill, 2005, p.24.

2. Klára Garas, 'Maulbertsch [Maulpertsch], Franz Anton', in Jane Turner, ed., *The Dictionary of Art*, London, 1996, Vol.20, p.855.

3. In terms of preparing his compositions, Maulbertsch appears to have worked through oil sketches, or directly on the painted surface, rather than with a large number of preliminary studies. When the contents of the artist's house were sold, the year after his death, no drawings by him were noted in the accompanying inventory, although some sheets by fellow artists were listed. Among the handful of drawings by Maulbertsch today in public collections are examples in the Harvard University Art Museums in Cambridge, MA, the Albertina in Vienna, the Metropolitan Museum of Art in New York, the Biblioteka Zaklad Narodowy im. Ossolinskich in Wrocław, and elsewhere.

4. Klára Garas, *Franz Anton Maulbertsch 1724-1796*, Vienna, 1960, p.224, no.313, pl.CXCV, fig.259.

5. Garas, *ibid.*, p.216, no.219, pl.CXXXIV, fig.190; Klára Garas, *Franz Anton Maulbertsch: Leben und Werk*, Salzburg, 1974, p.66, fig.44; Klára Garas, 'Franz Anton Maulbertsch in Ungarn', in Langenargen, Museum Langenargen am Bodensee, *Franz Anton Maulbertsch und sein Kreis in Ungarn*, exhibition catalogue, 1984, p.34, fig.21.

No.18
Adrian Zingg

1. Thomas DaCosta Kaufmann, *Central European Drawings 1680-1800: A Selection from American Collections*, exhibition catalogue, Princeton and Santa Barbara, 1989-1990, p.268, under no.102.

2. Inv. 15004; Maren Gröning and Marie Luise Sternath, *Die deutschen und Schweizer Zeichnungen des späten 18. Jahrhunderts*, Vienna, 1997, p.291, no.994; Sabine Weisheit-Possél, *Adrian Zingg (1734-1816): Landschaftsgraphik zwischen Aufklärung und Romantik*, Berlin, 2010, p.239, fig.84. The drawing, in pen and brown ink and brown wash, measures 492 x 645 mm. and is signed and inscribed '*A. Zingg ad Nat dl.*'

No.19
Luigi Sabatelli

1. *'Soggetti greci, romani, ebraici, danteschi, fiorentini, omerici, ecc., ecc., in somma senza numero. Io calcolo che nella mia dimora in Roma, che fu di oltre quattro anni, avrò guadagnato circa cento zecchini.'*; Sabatelli, *Cenni biografici*, op.cit., p.26.

2. Roberta J. M. Olson, 'An Early Drawing by Luigi Sabatelli Rediscovered', *Master Drawings*, Autumn 1997, p.291.

3. Nicholas Turner, *The Paintings of Guercino: A Revised and Expanded Catalogue raisonné*, Rome, 2017, p.11, fig.6, p.375, no.109.

4. Fernando Mazzocca et al, *Il Neoclassicismo in Italia: da Tiepolo a Canova*, exhibition catalogue, Milan, 2002, p.458, no. VI.45, illustrated p.180 (where dated c.1794). The drawing measures 482 x 758 mm.

5. Inv. 41425; Franklin, *op.cit.*, pp.346-352, fig.1 (where dated c.1794). The dimensions of the drawing are 574 x 775 mm.

6. *'Disegni a penna…Il Concilio infernale (Tasso c. IV); largo 0,56, alto 0,83.'*; Sabatelli, *op.cit.*, p.35.

7. Franklin, *op.cit.*, pp.347-348.

8. Inv. 92488; Beatrice Paolozzi Strozzi, *Luigi Sabatelli (1772-1850): Disegni e Incisioni*, exhibition catalogue, Florence, Gabinetto Disegni e Stampe degli Uffizi, 1978, pp.28-29, no.11, fig.11. The drawing measures 525 x 762 mm.

9. Inv. 92482 and 92483; *Ibid.*, pp.42-44, nos.28 and 31, figs.32 and 34. The dimensions of the two drawings are 455 x 723 mm. and 410 x 710 mm., respectively.

10. Inv. 1999-3-1; Adriano Cera, ed., *Disegni, acquarelli, tempere di artisti italiani dal 1770 ca. al 1830 ca.*, Bologna, 2002, Vol.II, unpaginated, Sabatelli no.11; Percy and Cazort, *op.cit.*, unpaginated, no.62 (where dated c.1795). The drawing measures 429 x 708 mm.

11. Cera, ed., *ibid.*, unpaginated, Sabatelli no.13.

12. Cera, ed., *op.cit.*, unpaginated, Sabatelli no.12.

13. Such as the drawing of *Ismen Populating the Forest of Saron with Demons* in Ottawa (see note 5 above), which is inscribed by the artist '*A il Sig. Marchese Giono Capponi a Firenze da Sabatelli.*'

No.20
Giuseppe Bernardino Bison

1. Giuseppe Rossi, 'Giuseppe Bison', *Cosmorama pittorico*, 1845; Quoted in translation in Ann Percy and Mimi Cazort, *Italian Master Drawings at the Philadelphia Museum of Art*, Philadelphia, 2004, unpaginated, under no.59.

2. Aldo Rizzi, *Disegni del Bison*, Bologna, 1976, p.41, no.197, pl.197.

3. Anonymous sale, London, Christie's, 7 April 1981, lot 103.

4. Inv. A/341/693; Aldo Rizzi, *Cento disegni del Bison*, exhibition catalogue, Udine, 1962-1963, p.68, no.89, pl.89; Rizzi, *op.cit*, 1976, p.39, no.168, pl.168.

5. Rizzi, *op.cit.*, 1976, p.39, no.167, pl.167; Giuseppe Bergamini, Fabrizio Magani and Giuseppe Pavanello, *Giuseppe Bernardino Bison pittore e disegnatore*, exhibition catalogue, Udine, 1997-1998, p.199, no.58.

No.21
Ludwig Ferdinand Schnorr von Carolsfeld

1. The present sheet bears the collector's mark of the German art historian Franz Winzinger (1910-1983).

2. *'Gestern habe ich mein großes Gemälde „die Speisung der 5000 Mann" vollendet, woran ich beinahe ein Jahr, besonders in letzter Zeit mit großer Anstrengung gearbeitet habe. Das Bild hat gegen 20 Sch[uh] Länge und über 15 Sch[uh] in der Höhe. Obwohl ein Oehlgemälde, machte ich es gleich an dem ihm bestimmten Platz im Refectorium der orienth. geistl. Congregation der armenischen Mechitharisten. Obgleich die Arbeit nur sehr kärglich bezahlt werden konnte, so war mir doch die Gelegenheit sehr erwünscht, wieder etwas von dieser Größe zu unternehmen: denn es ist wohl das einzige Werk in Wien von solcher Größe.'* In November 1839, the Emperor Ferdinand I and his wife, Maria Anna of Savoy, together with the Empress Mother and Archduchess Sophie, visited the monastery to see the new painting.

3. Vienna, Dorotheum, *Künstlerischer Nachlass: Ludwig Schnorr von Carolsfeld*, 18 May 1911, lot 48. The drawing, in coloured chalks, measures 320 x 460 mm.

4. Held sale ('*The Scholar's Eye: Property from the Julius Held Collection, Part II*'), New York, Christie's, 30 January 2009, lot 329. The dimensions of the drawing are 254 x 330 mm.

No.22
Savinien Petit

1. François Macé de Lépinay, 'Un "nazaréen français": Savignien Petit (1815-1878)', *Bulletin de la Société de l'Histoire de l'Art Français*, 2002 (published 2003), pp.229-260.

2. Sophie Harent and François Macé de Lépinay, *Savignien Petit 1815-1878: Le sentiment de la ligne*, exhibition catalogue, Nancy, 2004. Other drawings by Petit are today in the Musée des Beaux-Arts in Bordeaux, the Louvre, and the Prado in Madrid.

3. *'Son amour de l'antiquité, son goût naturel pour la peinture religieuse, sa piété chrétienne, enfin, sa développèrent et se fortifièrent pendant son séjour de cinq ans en Italie. Ce fut là la véritable école où se forma ce talent si pur et si profondément catholique.'*; Paul Depelchin, 'Savinien Petit', *Revue de l'art chrétien*, 1878, pp.441-442.

4. Anna Lo Bianco, *Cecilia: La storia l'immagine il mito: La scultura di Stefano Maderno e il suo restauro*, Rome, 2001.

No.23
Honoré Daumier

1. In his catalogue raisonné of Daumier's drawings, K. E. Maison states that the present sheet was withdrawn from the sale of the Ten Cate collection at Sotheby's in London in 1958. A marked copy of the auction catalogue, however, notes that the drawing was sold for £1,100.

2. Claude Roger-Marx, 'Foreword', in Jean Adhémar, *Honoré Daumier Drawings and Watercolours*, New York and Basel, 1954, p.5.

3. Colta Ives, 'Lawyers and the Courts', in Ives, Stuffmann and Sonnabend, *op.cit.*, p.175.

4. Maison, *op.cit.*, p.216, no.653, illustrated pl.247. The watercolour, which was in a private collection in Paris in 1967, measures 205 x 279 mm.

5. Inv.CAI 124; Charles Baudelaire, *Les dessins de Daumier*, Paris, 1924, pl.20; 'Announcements', *The Burlington Magazine*, February 1962, fig.46; Maison, *op.cit.*, p.217, no.654, illustrated pl.248; Stuffman in Ives, Stuffmann and Sonnabend, *op.cit.*, p.22, fig.21. The drawing, part of the bequest of Constantine Alexander Ionides in 1900, is executed in pen and ink and crayon over black chalk, and measures 180 x 280 mm.

6. Maison, *op.cit.*, p.217, no.655, illustrated pl.248. The watercolour, which measured 262 x 336 mm., is assumed to have been destroyed during the Second World War.

7. Stuffman, *op.cit.*, p.23.

8. Ives, Stuffmann and Sonnabend, *op.cit.*, p.184, under no.84.

9. Colta Ives, 'Drawing at Liberty: Daumier's Style', in Ives, Stuffmann and Sonnabend, *op.cit.*, pp.14-15.

10. Roger-Marx, *op.cit.*, p.3.

No.24
John Ruskin

1. The first owner of the present sheet was the artist W. G. Collingwood (1854-1932), a friend and disciple of Ruskin, who he met at University College in Oxford in 1872. Collingwood worked as Ruskin's assistant and secretary for many years, and published a biography of him in 1893. In 1901 Collingwood founded the Ruskin Museum in Coniston village, not far from Ruskin's home at Brantwood in Cumbria.

2. Jeanne Clegg, *John Ruskin*, exhibition catalogue, Sheffield and elsewhere, 1983, p.83.

3. John Ruskin, *Proserpina. Studies of Wayside Flowers…*, Orpington, 1879; reprinted in E. T. Cook and Alexander Wedderburn, ed., *The Works of John Ruskin, Vol.XXV: Love's Meinie* and *Proserpina*, London, 1906, pl.XXIV, facing p.363, with the caption '*Myrtilla Regina. Sketched for her gesture only. Isella, 1877.*'

4. *Ibid.*, p.363.

5. As one modern scholar has noted, '*Ruskin also found that flowers, like people, can and should be ranked socially. The top flower in a family, provided that it is a family of beautiful and good flowers, is called the queen (regina) of that family.*'; Beverly Seaton, 'Considering the Lilies: Ruskin's "Proserpina" and Other Victorian Flower Books', *Victorian Studies*, Winter 1985, p.279.

6. In Ruskin's day, Montanvert was the common name for the Mer de Glace, a valley glacier on the northern slopes of Mont Blanc in the French Alps.

7. Ruskin, *op.cit.*, pp.362-363.

No.25
Edward Burne-Jones

1. John Christian, 'The Compulsive Draughtsman', in John Christian, Elisa Korb and Tessa Sidey, *Hidden Burne-Jones: Works on paper by Edward Burne-Jones from Birmingham Museums and Art Gallery*, exhibition catalogue, 2007, p.7.

2. Debra N. Mancoff, 'Unpainted Masterpieces: The Drawings of Edward Burne-Jones', *Art Institute of Chicago Museum Studies. Objects of Desire: Victorian Art at the Art Institute of Chicago*, 2005, pp.45-46.

3. Stephen Wildman and John Christian, *Edward Burne-Jones, Victorian Artist-Dreamer*, exhibition catalogue, New York and elsewhere, 1998-1999, p.149.

4. W. Graham Robertson, *Time Was*, London, 1931, pp.83-84.

5. T. Martin Wood, *Drawings of Sir Edward Burne-Jones*, London and New York, n.d. (1907?), p.3.

6. 'Fine Art Gossip', *The Athenaeum*, 3 April 1880, p.448.

7. Inv. N04005; Wildman and Christian, *op.cit.*, pp.246-249, no.109; Alison Smith, ed., *Edward Burne-Jones*, exhibition catalogue, London, 2018-2019, pp.130-131, no.95.

8. 'The Grosvenor Gallery', *The Times*, 1 May 1880, p.8.

9. *Ibid.*, p.8

10. Inv. 965; Smith, ed., *op.cit.*, p.79, no.31. The dimensions of the drawing are 263 x 175 mm.

11. London, Arts Council of Great Britain, *Burne-Jones: The paintings, graphic and decorative work of Sir Edward Burne-Jones 1833-98*, exhibition catalogue, London and elsewhere, 1975-1976, p.54, under no.138.

12. 'The Grosvenor Gallery', *The Athenaeum*, 8 May 1880, p.605.

13. Wildman and Christian, *op.cit.*, p.247, under no.109.

14. Four pencil studies for figures in *The Golden Stairs* from the same sketchbook are today in the collection of Dianne Roberts; Smith, ed., *op.cit.*, pp.76-77, nos.26-29.

No.26
Edouard Manet

1. Juliet Wilson-Bareau, ed., *Manet by himself*, London, 1991, p.242.

2. Quoted in translation in *ibid.*, p.250.

3. Sixteen of these letters to Lemonnier are today in the collection of the Musée d'Orsay.

4. One example is a letter to the artist Félix Braquemond, with a watercolour sketch of a watering can, in the Triton Foundation in the Netherlands (Sjraar van Heugten, *Avant-gardes 1870 to the present: The Collection of the Triton Foundation*, Brussels, 2012, pp.66-67). Another example is a letter with a watercolour of plums and cherries sent to Manet's friend, the trader and collector Albert Hecht, which was with Stephen Ongpin Fine Art in 2013 and is today in a private collection in Monaco.

5. This letter is today in the Museum Boijmans-van Beuningen in Rotterdam (Inv. F.II.73); Rouart and Wildenstein, *op.cit.*, pp.208-209, no.586.

6. Rouart and Wildenstein, *op.cit.*, pp.228-231, nos.652-655.

7. Rouart and Wildenstein, *op.cit.*, pp.228-229, nos.653.

8. Pickvance, *op.cit.*, p.242, under no.77.

9. Leiris, *op.cit.*, p.83.

10. George Maurer, 'Manet and the Life of *Nature Morte*', in Maurer, *op.cit:*, 2000-2001, pp.97 and 118.

No.27
Henri-Léopold Lévy

1. A. R. Hope Moncrieff, *Romance & Legend of Chivalry*, London, 1937, illustrated in colour as the frontispiece.

No.28
John Adam Houston

1. James L. Caw, *Scottish Painting Past and Present 1620-1908*, Edinburgh and London, 1908, p.119.

2. Inv. 1993.069. The painting, executed in oil on canvas, measures 86.4 x 111.8 cm.

No.29
Paul-César Helleu

1. Quoted in New York, Knoedler Gallery, *Paul-Cesar Helleu. Glimpses of the Grace of Women: an exhibition of drypoints*, exhibition catalogue, 1974, unpaginated.

2. Frédérique de Watrigant, ed., *Paul-César Helleu*, Paris, 2014, illustrated p.9.

3. Inv. 1932.1.0; *Ibid*., illustrated p.93.

4. Inv. 2010.1.137; de Watrigant, *op.cit.*, illustrated p.176. The watercolour measures 501 x 345 mm.

No.30
Paul-César Helleu

1. J. M. Quennell, 'Paul Helleu: A Revaluation', *Apollo*, March 1983, p.116.

2. William Rothenstein, *Men and Memories: Recollections of William Rothenstein, 1872-1900*, London, 1931, p.107.

3. Frédérique de Watrigant, ed., *Paul-César Helleu*, Paris, 2014, illustrated p.244. The dimensions of the etching are 349 x 501 mm.

4. Inv. 2010.1.237; *Ibid.*, illustrated p.112.

5. Several are illustrated, for example, in Anne-Marie Bergeret-Gourbin and Marie-Lucie Imhoff, *Paul Helleu 1859-1927*, exhibition catalogue, Honfleur, Musée Eugène Boudin, 1993, p.63, no.56, p.84, no.57 and p.87, no.67. Others are illustrated in Jane Abdy, 'Helleu, Paul-César (-François)', in Jane Turner, ed., *The Dictionary of Art*, London, 1996, Vol.14, p.363, and de Watrigant, ed., *op.cit.*, pp.49, 160, and 168-172.

No.31
Silas Broux

1. Charles de Tolnay, *Michelangelo. Vol.III: The Medici Chapel*, Princeton, 1948, pp.134-138, pls.22-30.

No.32
Paul-Albert Besnard

1. '*Féeriques aussi les impressions d'Espagne de M. Besnard, (*Fragilité, Fumée de cigarette, Femme*), où le rose, le mauve et le jaune des mantilles et des capes drape si harmonieusement les chairs ambrées.*'; Dacier, *op.cit.*, p.117.

2. '*Les oeuvres préférables de cette exposition sont celles de MM. Besnard, Aman-Jean et Ménard…Besnard est brilliant et l'imagination des ces sujets est admirablement approprié au procédé. Une écharpe vert pale sur un brune aux chairs chaudes fait valoir toutes les qualités du pastel comme, dans une oeuvre voisine, une coupe fragile ou, ailleurs, une fumée légère de cigarette.*'; Fidière, *op.cit.*, p.122.

No.33
Luigi Loir

1. John Murray, ed., *A Handbook for Travellers in France*, London, 1856, p.135.

No.34
Emilio Della Sudda

1. An exhibition of Della Sudda's work is also known to have been held in the Pera (today Beyo lu) district of Constantinople at the very end of the 19th century.

2. '*Ici nous retrouvons l'Orient, le véritable Orient, avec sa lumière, ses transparences et son charme troublant. Nous n'avons pas à révéler qui est M. Della Sudda, dont tout le monde, à Constantinople, connait le nom et apprécie le talent. Il est bien fils de l'Orient, celui-là. Ses yeux se sont ouverts au spectacle du monde sur les rives de Bosphore, et il a eu le bon esprit de s'en souvenir.*'; Régis Delbeuf, *La Turquie et l'Orient à l'exposition de 1900*, Constantinople, 1900, pp.125-126.

3. '*Le Portrait de femme qui complete la trop courte série de l'artiste est tout simplement délicieux. Dans un pose pleine d'abandon et de lassitude, une jeune fille semble se reposer, le corps penché en avant, hésitant devant le piano ouvert, qui l'invite. Et c'est un arrangement exquis de tons adoucis, depuis les reflets d'or de la chevelure blonde, au-dessous de laquelle brillent, très clairs, de grands yeux bleus, jusqu'aux blancheurs de la robe de gaze piquée çà et là d'une guirlande rose et d'une écharpe verte qui flotte. C'est d'une harmonie parfaite et d'une sûreté d'exécution vraiment rare.*'; Delbeuf, *op.cit*,, p.127.

4. '*Il y a quelques années, à propos d'un autre portrait de femme exposé à Constantinople, nous avions signalé la maîtrise de l'artiste dans le pastel. Et nous l'engagions à se specialiser dans ce genre, qui convient si bien à la délicatesse de son art. Nous voyons avec plaisir que les Parisiens et le Parisiennes partagent notre manière de voir. M. Della Sudda est regardé comme un des meilleurs pastellistes de notre temps. Nous avions exprimé l'espoir que le jury des recompenses donnerait à ce beau talent la sanction dont il est digne. Cette opinion avait été formulée par presque tous les critiques. M. Auguste Marguillier, notamment, qui a consacré récemment dans la* Revue Encyclopédique *une longue étude spéciale à* l'Art étranger au grand Palais, *jetait d'abord* en tête des artistes *orientaux dignes de* Remarque *le nom de M. Della Sudda. Le jury des recompenses en a jugé autrement. On a donné des médailles complaisantes à quelques médiocrités et on a dédaigné cet artiste de mérite. Tant pis pour le jury. Quant à l'artiste, il a assez de valeur pour se passer de leurs mentions honorables, honourable suffisamment par lui-même et par son talent.*', Delbeuf, *op.cit.*, pp.127-128.

5. Francesco and Emilio Della Sudda's father Giorgio Della Sudda (1834-1913) was known as Faik Pacha, as was their grandfather, also named Francesco. Emilio Della Sudda was the only one of Francesco (Faik Bey) Della Sudda's four siblings to survive infancy.

6. Rosenkrantz's portrait of Francesco (Faik Bey) Della Sudda is illustrated in Emre Araci, 'Liszt' in öğrencisinin öğrencisiyle bir öğleden sonra', *Andante*, March-April 2007, p.44, in the form of a photograph of the painting signed and dedicated by the musician in 1929; https://emrearaci.weebly.com/uploads/1/3/8/7/13873024/02._copyright_emre_araci_-_andante_-_march-april_2007.pdf.

7. These include *A Young Venetian Fisherman* (Anonymous sale, Paris, Hôtel Drouot [Art Valorem], 4 April 2016, lot 114), *a Portrait of M. Emile Albaret in the Costume of a Bullfighter* (Anonymous sale, Senlis, Hôtel de Ventes de Senlis [De Muizon – Le Coent], 11 June 2009, lot 33) and *Dawn on the Bosphorus* (Anonymous sale, Paris, Hôtel Drouot [Pierre Bergé & Associés], 7 February 2008, lot 401.

No.35
Roderic O'Conor

1. Inv. FNAC 19326; Jonathan Benington, *Roderic O'Conor: A Biography, with a Catalogue of his Work*, Dublin, 1992, p.119, fig.43; Jonathan Benington and Brendan Rooney, *Roderic O'Conor and the Moderns: Between Paris and Pont-Aven*, exhibition catalogue, Dublin, National Gallery of Ireland, 2018, p.90, no.52. The canvas measures 200 x 300 cm.

2. G. M. Sugana, *L'opera complete di Gauguin*, Milan, 1972, pp.112-113, no.436 (where dated 1902); María Dolores Jiménez-Blanco, 'On Gauguin and Synthetism in Spanish art', in Guillarmo Solana, ed., *Gauguin and the Origins of Symbolism*, exhibition catalogue, Madrid, Museo Thyssen-Bornemisza, 2004-2005, illustrated p.91 (where dated c.1894).

3. Benington, *op.cit.*, 1992, p.53.

4. '*L'usage de traits souples et rythmés, alliés à un sens des lignes directrices et la simplification de la gamme de ton, sont typiques des fusains d'O'Conor. Ses études au crayon et à la plume ont souvent une manière plus décorative due en partie à cette technique.*'; Pont-Aven, Musée de Pont-Aven, *Roderic O'Conor 1860-1940*, exhibition catalogue, 1984, p.58.

5. Roy Johnston, *Roderic O'Conor*, exhibition catalogue, London and elsewhere, 1985-1986, pp.110-111, nos.111-123. The etched portrait of Serusier is dated 1895.

6. Inv. 76.6.1; Pont-Aven, Musée de Pont-Aven, *Roderic O'Conor 1860-1940*, exhibition catalogue, 1984, p.50, no.64; Benington, *op.cit.*, 1992, p.227, no.312, illustrated p.53, fig.12.

7. Roy Johnston, *Roderic O'Conor: Vision and Expression*, Dublin, 1996, pp.9 and 19.

No.36
Kees Van Dongen

1. '*Kees Van Dongen est un de nos plus audacieux parmi les jeunes exposants des 'Indépendants'. Mais son talent, personnel, inégal, incomplet, indéniable, lui confère une place fort enviable.*'; Louis Vauxcelles, 'Exposition Van Dongen', *Gil Blas*, 4 March 1908, p.2.

2. Fred Leeman, 'The Van Dongen Nobody Knows. Early and Fauvist Drawings, 1895-1912' [book review], *Master Drawings*, Autumn 1998, p.318.

3. New York, Sotheby's, 10 May 2016, lot 361 (sold for $874,000). The painting, in oil on board, measures 33.5 x 99.6 cm.

4. '*le talent âpre, singulier et somptueux de Kees Van Dongen*'; Vauxcelles, *op.cit.*, p.2.

5. '*Ces pauvres créatures de joie qui vivent leur vie passive, naïve et dolente, dans les bas-fonds de la pègre montmartroise, dans l'atmosphère âcre et fade des maisons closes, leur traits usés, leur jeunesse flétrie…étalées avec un inconscient cynisme,…tous ces stigmates d'hébétude sont notés d'un trait fort, nerveux, et colorés avec puissance.*'; Vauxcelles, *ibid.*, p.2.

No.37
Piet Mondrian

1. Hans Janssen, 'New Purposes and Developments: Mondrian's Art, 1898-1905', in Karsten Schubert, ed., *Early Mondrian: Painting 1900-1905*, exhibition catalogue, London, 2016, p.64. The painting of *Two Chrysanthemum Blossoms* is illustrated on p.65.

2. Piet Mondrian, *Toward the True Vision of Reality*, New York, 1942, p.1.

3. Welsh, *op.cit.*, p.399.

4. Welsh, *op.cit.*, p.396.

5. Jane Neet, 'Mondrian's *Chrysanthemum*', *The Bulletin of the Cleveland Museum of Art*, September 1987, p.293.

6. Inv. T112-1971 and T114-1971; Tokyo, Seibu Museum of Art, and elsewhere, *Mondrian: From Figuration to Abstraction*, exhibition catalogue, 1987-1988, pp.134-135, nos.103 and 105, respectively.

No.38
Pascal-Adolphe Dagnan-Bouveret

1. Inv. 1955.43; Sarah Lees, ed., *Nineteenth-Century European Paintings at the Sterling and Francine Clark Art Institute*, New Haven and London, 2012, Vol.I, pp.223-224, no.97 (entry by Kathryn Calley Galitz). The dimensions of the canvas are 172.7 x 87.5 cm.

2. Etienne Bricon, 'Les Salons de 1920', *Gazette des Beaux-Arts*, June 1920, p.414; Quoted in translation in Lees, ed., *ibid.*, p.223, under no.97.

3. Lees, ed., *op.cit.*, p.224, under no.97.

No.39
William Orpen

1. A partial copy of a letter entitled *'Explanation of the Pencil / Drawing by Sir William Orpen, R.A.'*, which accompanied the present sheet, notes that *'Sir William gave this to G. Roller a few months before his death.'* This may possibly refer to the artist and soldier Major George Conrad Roller (1856-1941), who served as a picture restorer at the Royal Academy for twenty years.

2. P. G. Konody and Sidney Dark, *Sir William Orpen: Artist & Man*, London, 1932, p.131.

3. London, Chenil Gallery, *Drawings by William Orpen, A.R.A.*, n.d. (1915?), p.6.

4. Inv. NGI 4030; Bruce Arnold, *Orpen: Mirror to an Age*, London, 1981, p.295; John Christian, ed., *The Last Romantics: The Romantic Tradition in British Art; Burne-Jones to Stanley Spencer*, exhibition catalogue, London, Barbican Art Gallery, 1989, p.179, no.412, illustrated in colour p.74; Robert Upstone, *William Orpen: Politics, Sex & Death*, exhibition catalogue, London, Imperial War Museum and Dublin, National Gallery of Ireland, 2005, no.39, illustrated pp.62 and 89. The painting measures 234 x 186 cm.

5. Arnold, *ibid.*, p.277.

6. It was in fact Seán Keating who seems to have inspired the painting, since he had spent the summer of 1915 painting in the Aran Islands, in Galway Bay, and had returned to London with paintings and drawings of the area, as well as a selection of local costumes, which Orpen used for his picture.

7. Konody and Dark, *op.cit.*, p.169.

8. David Fraser Jenkins, 'Slade School Symbolism', in Christian, ed., *op.cit.*, p.73.

9. Letter from Seán Keating to James White, quoted in Dublin, National Gallery of Ireland, *William Orpen 1878-1931: A Centenary Exhibition*, exhibition catalogue, 1978, p.53, under no.99.

10. Konody and Dark, *op.cit.*, p.169.

11. Inv. NGI 2009.12 and NGI.19420.

12. Inv. 40.21.

No.40
Hermann Wöhler

1. These are illustrated at http://www.symbolismus.com/home.html.

No.41
Mino Delle Site

1. Inv. 1931/1552; Mario Lunetta, *Mino Delle Site: sessant'anni di aeropittura*, exhibition catalogue, Quercenta/Seravezza, 1990, unpaginated, no.1; Antonio Lucio Giannone, ed., 'L'evoluzione pittorica di di Mino Delle Site', in Cavallino, Convento di San Domenico and Salerno, Pinacoteca Provinciale, *Percorsi d'arte: Dal collezionismo dei Ruffo all'evoluzione pittorica di Mino Delle Site*, exhibition catalogue, 2005, illustrated p.162; Farese Sperken, ed., *op.cit.*, Vol.II, p.561, no.592 (entry by Francesco Picca). The painting, which was donated to the museum by the artist in 1987, measures 90 x 87 cm.

No.42
Mino Delle Site

1. Quoted in translation in Alberto Fiz, *In Flight: Futurist Aeropainting / In volo: Aeropittura futurista*, exhibition catalogue, New York, 2003 p.14.

2. Other pages from the same notebook with black pages, containing a total of thirteen watercolour images, are illustrated in Agnese, *op.cit.*, pp.336-337 and 340-345 and in Delle Site, ed., *op.cit.*, 2006, ipp.48-54. One (*Stormo*) is also illustrated in Fiz, *ibid.*, pp.48-49.

No.43
Mino Delle Site

1. Maurizio Scudiero, 'In Flight: Futurist Aeropainting', *FMR*, October – November 2001, pp.72-79.

2. Gerardo Dottori, *Mostra futurista di aeropittura e di scenografia*, exhibition catalogue, Milan, 1931; quoted in translation in Alberto Fiz, 'Futurist Aeropainting and Modernity / L'Aeropittura futurista e la modernità', in Alberto Fiz, *In Flight: Futurist Aeropainting / In volo: Aeropittura futurista*, exhibition catalogue, New York, 2003, p.17.

3. Agnese, *op.cit.*, illustrated p.344; Giannone, ed., *op.cit.*, illustrated p.162; Delle Site, ed., 2014, illustrated p.16. The dimensions of the watercolour are 70 x 100 mm.

4. Enrico Crispolti, *Mino Delle Site aeropittore futurista anni trenta*, exhibition catalogue, Modena, 1984, p.25, fig.12; Enrico Crispolti, ed., *Mino Delle Site: Aeropittura e oltre, dal 1930*, exhibition catalogue, Lecce, 1989, p.107, no.1, illustrated p.47; Agnese, *op.cit.*, illustrated p.338; Delle Site, *op.cit.*, 2006, illustrated p.69. The dimensions of the painting are 47 x 43 cm. A larger variant of this composition, printed on silk and measuring 86 x 86 cm., is in the Archivio Mino Delle Site in Rome (Cavallino and Salerno, *op.cit.*, illustrated p.162).

No.45
Wassily Kandinsky

1. Vivian Endicott Barnett, 'Kandinsky Watercolours', in New York, Solomon R. Guggenheim Museum, *Kandinsky Watercolours: A Selection from The Solomon R. Guggenheim Museum and The Hilla von Rebay Foundation*, exhibition catalogue, New York, 1980, p.8.

2. Christian Derouet, 'Kandinsky in Paris: 1934-1944', in New York, Solomon R. Guggenheim Museum, *Kandinsky in Paris: 1934-1944*, exhibition catalogue, 1985, p.33.

3. Barnett and Zweite, *op.cit.*, 1992, p.227, under no.161.

4. Frank Whitford, *Kandinsky: Watercolours and other Works on Paper*, exhibition catalogue, London, 1999, p.13.

5. *Ibid.*, p.13.

No.46
Wassily Kandinsky

1. Ole Henrik Moe, 'Om Abstrakt Maleri', *Kunsten Idag*, 1957, No.2, illustrated p.7; Grohmann, *op.cit.*, p.341, no.681, illustrated p.318; Paris, Musée d'Art Moderne de la Ville de Paris, *Hommage de Paris à Kandinsky: La conquête de l'abstraction, l'époque Parisienne*, exhibition catalogue, 1972, illustrated in colour pp.38-39, no.54; Roethel and Benjamin, *op.cit.*, p.1015, no.1119. Painted in oil and lacquer on canvas, the painting measures 81 x 100 cm.

2. Grohmann, *op.cit.*, p.240.

No.47
Pablo Picasso

1. Karen L. Kleinfelder, *The Artist, His Model, Her Image, His Gaze: Picasso's Pursuit of the Model*, Chicago, 1993, p.4.

2. Marie-Laure Bernadac, 'Picasso 1953-1972: Painting as Model' in London, Tate Gallery, *Late Picasso*, exhibition catalogue, 1988, p.49.

3. The other drawing dated the same day, also depicting an artist and model, is illustrated in colour in Paris, Galerie Louise Leiris, *op.cit.*, no.94, illustrated p.56. See also Zervos, *op.cit.*, no.179 and *The Picasso Project*, *op.cit*, p.62, no.70-210. The drawing, in the same technique as the present sheet, but is smaller, measuring 218 x 282 mm.

4. It should be noted, however, that unlike the artist in these drawings, Picasso did not usually use a palette (he preferred newspaper), and he only rarely worked from a posed model; nor, indeed, did he often use an easel.

5. The drawing is illustrated in colour in Paris, Galerie Louise Leiris, *op.cit.*, no.95, illustrated p.57. See also Zervos, *op.cit.*, no.178; The Picasso Project, *op.cit*, p.63, no.70-211, and Gary Tinterow, *Master Drawings by Picasso*, exhibition catalogue, Cambridge and elsewhere, 1981, pp.226-227, no.98. The drawing, which measures 268 x 338 mm., was with the Perls Galleries in New York in 1981.

6. Tinterow, *ibid.*, p.226, under no.98.

7. Paris, Galerie Louise Leiris, *op.cit.*, nos.102-109, illustrated pp.60-61; Zervos, *op.cit.*, nos.187-194; London, Tate Gallery, *op.cit.*, p.250-253, nos.87-94; Brigitte Léal et al, *The Ultimate Picasso*, New York, 2000, p.462, nos.1135-1142; *The Picasso Project*, *op.cit*, pp.64-66, nos.70-218-70-225.

8. Jeffrey Hoffeld, 'Picasso's Endgame', in New York, Hirschl & Adler Galleries, *Picasso: The Late Drawings*, exhibition catalogue, 1988, p.7.

9. Christopher Lloyd, *Picasso and the Art of Drawing*, London, 2018, pp.190-191.

No.48
Claes Oldenburg

1. Janie C. Lee, 'Interview with Claes Oldenburg', in Janie C. Lee, *Claes Oldenburg: Drawings, 1959-1977 / Claes Oldenburg with Coosje van Bruggen: Drawings, 1992-1998 – in the Whitney Museum of American Art*, exhibition catalogue, New York, 2002, p.18. It should be noted, however, that the artist later chose to destroy most of his drawings of this early period.

2. Gene Baro, *Claes Oldenburg: Drawings and Prints*, Secaucus, 1988, p.20.

3. Richard H. Axsom, 'Beyond a Laugh and a Pretty Line', in Richard H. Axsom and David Platzker, *Printed Stuff: Prints, Posters, and Ephemera by Claes Oldenburg. A Catalogue Raisonné 1958-1996*, exhibition catalogue, Madison and elsewhere, 1997-1998, p.14.

4. Claes Oldenburg and Coosje van Bruggen, *Large-Scale Projects*, London, 1995, p.356.

5. Paris, Centre Georges Pompidou, Musée nationale d'art moderne, *Claes Oldenburg: Dessins, aquarelles et estampes*, 1977, illustrated p.46, no.186 [no dimensions given].

6. Germano Celant, *A Bottle of Notes and Some Voyages: Claes Oldenburg / Coosje van Bruggen. Claes Oldenburg: Dibujos, esculturas, y proyectos a gran scala con Coosje van Bruggen*, exhibition catalogue, Valencia, 1989, illustrated p.137; Axsom and Platzker, *op.cit.*, p.283, no.144.

7. James D. Herbert, 'Oldenburg's Private Whimsies', in New York, Craig F. Starr Gallery, *Claes Oldenburg: Drawings 1965-1973*, exhibition catalogue, 2008-2009, unpaginated.

No.49
Helen Frankenthaler

1. Barbara Rose, *Frankenthaler*, New York, 1971, p.31.

2. *Ibid.*, p.34.

3. Rose, *op.cit.*, p.11. The artist has said that '*A really good picture looks as if it's happened at once. It's an immediate image. For my own work, when a picture looks labored and overworked, and you can read in it – well, she did this and then she did that, and then she did that – there is something in it that has not got to do with beautiful art to me. And I usually throw those out, though I think very often it takes ten of those over-labored efforts to produce one really beautiful wrist motion that is synchronized with your head and heart, and you have it, and therefore it looks as if it were born in a minute.*'; Quoted in Rose, *op.cit.*, p.85.

4. Karen Wilkin, *Frankenthaler: Works on Paper 1949-1984*, exhibition catalogue, New York and elsewhere, 1985-1986, p.26.

5. Quoted in John Elderfield, *Frankenthaler*, New York, 1989, p.184.

6. Quoted in Wilkin, *op.cit.*, p.8.

7. Quoted in Elderfield, *op.cit.*, p.284.

8. Robert S. Mattison, 'Helen Frankenthaler: Paper is *Painting*', in London, Bernard Jacobson Gallery, *Helen Frankenthaler: Paper is* Painting, exhibition catalogue, 2010, p.9.

9. Tim Marlow, 'Interview with Helen Frankenthaler', in London, Bernard Jacobson Gallery, *Frankenthaler: On Paper 1990-1999*, exhibition catalogue, London, 2000, p.7.

10. Karen Wilkin, 'Frankenthaler at Eighty', in New York, Knoedler & Company, *Frankenthaler at Eighty: Six Decades*, exhibition catalogue, 2008-2009, p.7.

11. Christina Kee, 'Innate Appreciation: William Louis-Dreyfus and the Works of Helen Frankenthaler', in Alexandra Schwartz, *As in Nature: Helen Frankenthaler Paintings*, exhibition catalogue, Williamstown, Clark Art Institute, 2017, p.65.

12. *Ibid.*, p.69.

No.50
Sam Szafran

1. '*Si j'avais su ce qui m'attendait, avoue Szafran, je n'aurais sans doute jamais acheté ma première boîte de pastels. Je me suis retrouvé, en 1958, au sortir de l'art abstrait, devant ces petits bâtonnets multicolores comme un enfant pauvre dans un "delicatessen" belge ou suisse, au milieu d'un foisonnement de bonbons et de gâteaux, et je m'en suis emparé avec une totale inconscience. Pendant vingt ans, je me suis acharné sur cette technique, parce que je ne pouvais pas la dominer.*'; Gilles Néret, 'Szafran ou la passion du pastel', *Connaissance des Arts*, March 1980, p.92.

2. '*L'impression du vide, du vertige, est la plus forte sensation que j'ai jamais éprouvée. Cela explique peut-être pourquoi mes dessins ont toujours trait au vertige, et que souvent, devant mon sujet, je suis terrifié par l'appel du vide.*'

3. '*Un soir, je travailles dans cet escalier – j'ai toujours vécu dans les escaliers –* et *je m'étais endormi. Il faisait nuit. Et j'ai eu un cauchemar. Je me suis réveillé. C'était la pleine lune, et il y avait une ombre portée de la fenêtre sur les marches de l'escalier. J'ai vu d'un seul coup. J'étais passé mille fois sans la voir, et subitement je l'ai vue. Alors j'ai décidé de la dessiner. Mais ça bougeait toutes les trous minutes…La Terre tourne…Il y avait la lumière, ici, découpée, et tout le reste était dans le noir. Je dessinais jusqu'à ce que tout tombe dans le noir, en m'aidant d'une lampe de poche. A un moment donné, tout ce qui était très sombre devenait très clair, et tout ce qui était très clair devenait très sombre. Alors, pour pouvoir faire l'ensemble, je me suis à bouger. J'étais obligé de m'identifier à une araignée, qui monte* et *descends au bout de son fil.*'; Jean Clair, 'Entretien avec Sam Szafran', in Martigny, Fondation Gianadda, *Sam Szafran*, 1999, p.19.

4. James Lord, 'Seeing Szafran', in New York, Claude Bernard Gallery, *Sam Szafran: Recent Works*, exhibition catalogue, 1987, pp.7-9.

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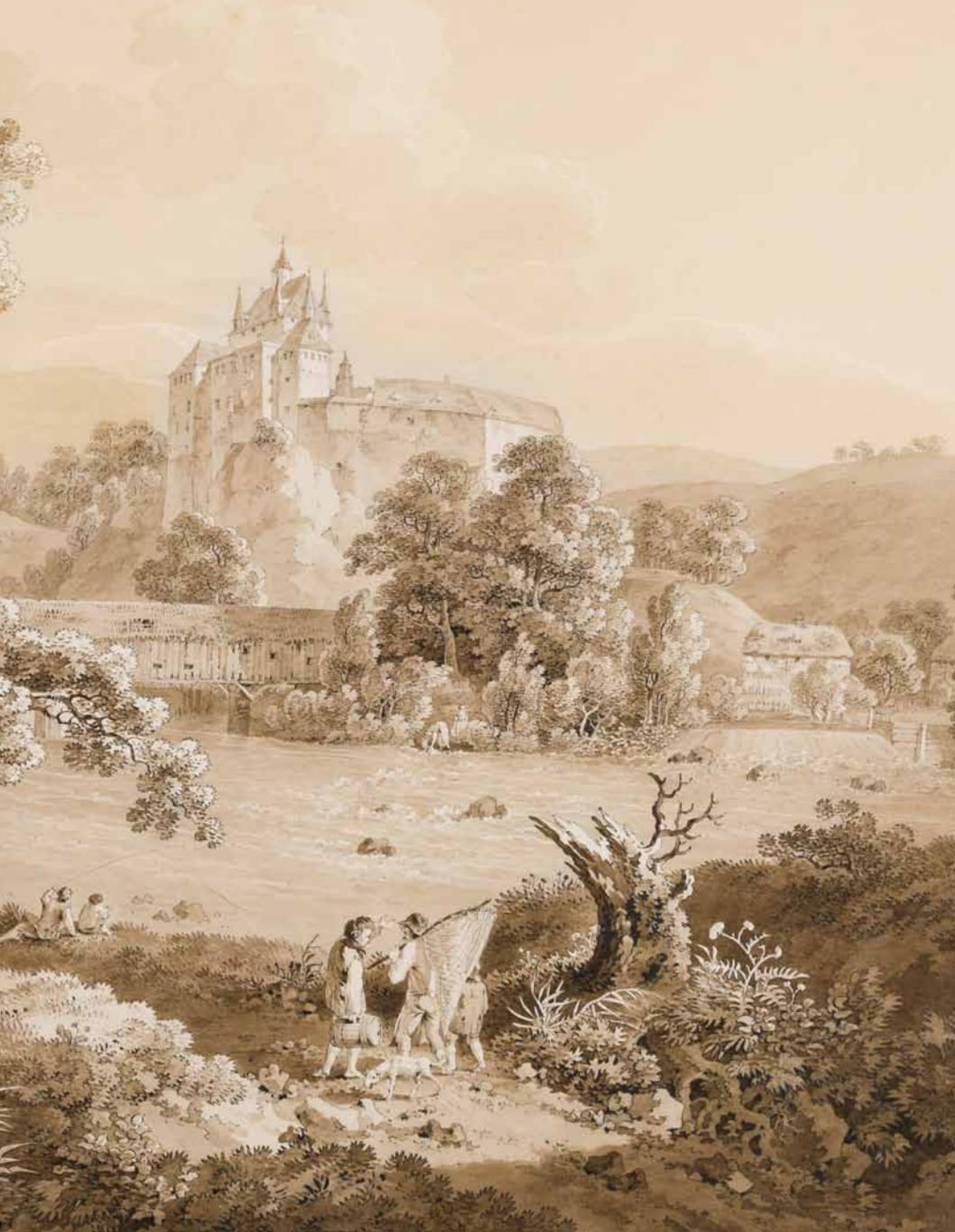

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